OUTLINES OF MUSIC HISTORY

CLARENCE G. HAMILTON

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OUTLINES

OF

MUSIC HISTORY

BY

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WELLESLEY COLLEGE

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To

MISS CAROLINE HAZARD

WHO, BY HER INTEREST AND APPRECIATION, IS A CONSTANT SOURCE OF INSPIRATION TO THE MUSIC WORK AT WELLESLEY COLLEGE

1919

PREFACE TO THE SECOND REVISION

Since the last revision of this historical outline, ten years ago, the advent of the Great War has brought about radical changes in musical leadership. Nations which were accustomed to look to Germany as the highest musical authority have been cut off from this source of supply; and consequently, thrown upon their own resources, they have discovered at home unsuspected mines of inspiration. This has been especially the case in England, where indications point to a return of that golden age of musical composition which reached its height about three centuries ago.

In deference to these new conditions, Chapter XI of the *Outlines* has been again rewritten, with a summary of the national tendencies of the present day, and the inclusion of a few, at least, of those younger men who are enthusiastically seeking to further the cause of music along untried paths. Let us hope that their experiments may ultimately lead to significant developments in an art which rightly refuses to be fettered by any final limitations.

CLARENCE G. HAMILTON.

Wellesley, Mass.,

PREFACE

THE "Outlines of Music History" is intended to meet the demand for a concise survey of the entire field of musical development, presented in the light of recent research. It is only within comparatively few years that Science has cast its searching eye upon historical statements hitherto blindly accepted; and in so doing it has found the Art of Music, especially, through its imaginative and emotional character, encrusted all along the way with a prolific growth of fables and myths. Modern music scholars have for some time been working to strip off these irrelevant accumulations and to arrange the known facts in logical sequence; and as a result the links in the chain which extends from the regions of remote antiquity to our own time are now becoming plainly visible.

The present volume is designed, moreover, for use both by the general reader and for class work. It is hoped that many who wish to gain an intelligent conception of how music has developed may find it an effective means; and with this result in view the numerous illustrations have been selected with great care to illuminate the text as to the style and materials used in the different epochs and as to the personality and characteristics of the leading composers.

For class work, conducted either by private teachers or in institutions, and for the use of music clubs, special features have been introduced. A system of paragraphing, by which topics are numbered and treated individually, with specific titles, is one of these; and as a unification of these divisions a summary is appended to each chapter. The Chronological

Table at the end of the book furnishes also a means of keeping before the mind the connection of events in music history not only with each other, but also with those of contemporaneous history. It will also be noted that in the latter category prominence has been given to events in American history. The possibility of expanding the study to any desired extent is provided for in the reference lists at the close of each chapter.

A feature which is of prime importance in any music study is that of adequate musical illustration. The lecture course at Wellesley College which I have conducted for several years, and upon which the arrangement of this book is based, is accompanied by a correlative course of illustrative recitals, each designed to cover the ground traversed in the two previous lectures. Material for such a course is hinted at in the musical illustrations accompanying the text of the book; and as a further help in compiling programs, the recent volume by Arthur Elson entitled "Music Club Programs from all Nations" is earnestly recommended.

I know of no more fascinating pursuit than that of tracing the steps by which mere unrelated sounds have been moulded, through ages of subtle invention, into a medium for expressing some of the grandest and most elusive of human thoughts. If any are induced by this book to travel along this pleasant pathway, I shall feel rewarded for its compilation.

CLARENCE G. HAMILTON.

WELLESLEY, MASS.,
November, 1907.

LIST OF ILLUSTRATIVE MUSIC

THE illustrations cited below follow the order of the text, and are intended merely as suggestions of the large range of existent material. Compositions written for the pianoforte, violin, and solo voice have been chosen, as these media are generally most available. Where a piano-player or phonograph is at hand their advantageous use is self-evident.

Many references are made to the volumes of The Musicians' Library, published by the Oliver Ditson Company, and indicated by the letters M. L. The selections are in general of medium grade, unless otherwise stated.

CHAPTER I

Most illustrations are of necessity fragmentary in character, and must be gleaned from books which deal with primitive or alien music. Such are:

Parry, *Evolution of the Art of Music*, chap. 3.
Walleschek, *Primitive Music* (at end).
Rowbotham, *History of Music*, chap. 3.
Naumann, *History of Music*, early chapters.
Engel, *National Music*, excerpts throughout the book.
Engel, *Ancient Music*. Specimens especially from China, Japan, Burmah, Egypt, Palestine, Assyria, Arabia, etc.
Stainer, *The Music of the Bible*, part 4.
Laloy, *La Musique Chinoise*, tunes at the end.

Especially useful are two volumes of The Musicians' Library:
One Hundred Folksongs of all Nations, and
Sixty Patriotic Songs of all Nations (both edited by Bantock).

A book of wide scope is **Brown**, *Characteristic Songs and Dances of all Nations*.

For development of negro tunes, see:
M. L. *Twenty-four Negro Melodies* (**Coleridge-Taylor**), especially "Sometimes I feel like a Motherless Child," and "Steal away."

For Indian tunes consult **Alice C. Fletcher**, *Indian Story and Song*. In Charles W. Cadman's *Four Indian Songs*, charming harmonic settings of Indian melodies are found.

Chapter II

Section 1.

Illustrations of Plain Chant are given in **Rowbotham**, *History of Music*, book 3, chaps. 2 and 3, and especially book 4, chaps. 1–3. See also **Naumann**, *History of Music*, vol. 1, chap. 7; also *The Oxford History*, volumes 1 and 2. **Helmore**, *Plain Song* (Novello Primer) has many illustrations, given in modern notation in Chapter 14.

Section 2.

Books cited under *Chapter I* are useful here, especially the following:

Parry, *Evolution of the Art of Music*, chap. 3.
Rowbotham, *History of Music*, book 4, chaps. 2 and 5.
Naumann, *History of Music*, vol. 1, chap. 8.
Engel, *National Music.*
Brown, *Characteristic Songs and Dances of all Nations.*
M. L. *One Hundred Folksongs of all Nations* (Ed. by Bantock).

See also **Duncan**, *The Story of the Carol.*

Chapter III

For examples of counterpoint, see **Naumann**, *History of Music*, vol. 1, chaps. 9–12; also *Oxford History*, vol. 2.

Sir John Stainer, *Dufay and his Contemporaries*, contains useful illustrations of works of the early Netherland school.

The following choruses and part-songs may be played, or, if possible, sung:

Allegri, *Miserere mei, Deus* (Schirmer ed.).
Arkadelt, *Ave Maria* (Schirmer ed.).

Madrigals (Novello ed.):

Lassus, *Matona, lovely maiden.*
Ye nightingales so pleasant and so gay.
Palestrina, *In good faith, when fondly loving.*
Where flow'ry meadows.
Morley, *Arise, awake.*
I follow, lo, the footing.
My bonny lass, she smileth.
O. Gibbons, *Dainty-fine bird.*
O that the learned poets.

Palestrina's *Stabat Mater* (Novello ed.) may also be played.

Play or have sung hymns (found in any comprehensive hymnal) by

Luther (*Ein' feste Burg*), **Palestrina** (*Easter Hymn*), **Isaac**, **Tallis**, etc.

For old English songs see the following:

M. L. *One Hundred Songs of England* (Ed. by Bantock).

M. L. *One Hundred Folksongs of all Nations* (England, Scotland, Ireland and Wales) (Ed. by Bantock).

M. L. *Fifty Shakespeare Songs*, parts 1 and 2 (Ed. by Dr. Vincent).

Chappell, *Popular Music of the Olden Time* (2 vols.).

Jackson, *English Melodies from the Thirteenth to the Eighteenth Centuries* (J. M. Dent & Sons, London).

Old English Clavier music:

Weitzmann, *History of Pianoforte Playing*, Appendix 1.

Music by the Old Masters (collection Litolff, No. 397):

Dr. Bull, *The King's Hunting Jigg.*

Wm. Byrd, *Prélude* and *The Carman's Whistle.*

Chapter IV

Section 1.

Ritter, *History of Music*, chaps. 6, 7, 10, contains excerpts from early operas and oratorios. See also *Oxford History*, volumes 3 and 4, especially the former.

M. L. *Early Italian Songs and Airs*, 2 vols. (Ed. by Floridin).

M. L. *Songs from the Operas for Soprano* (Ed. by Krehbiel):

Caccini, *Wild woodland creatures.*

Pergolesi, *A Serpina penserete* (La serva Padrona).

Rameau, *Rossignols amoureux* (Hippolyte et Aricie).

M. L. *Songs from the Operas for Mezzo-Soprano:*

Caccini, *Amarilli, mia bella.*

Monteverde, *Lasciatemi moriri* (Arianna).

Cavalli, *Delizie contente* (Grisona).

A. Stradella, *Region semper addite.*

M. L. *Songs from the Operas for Alto:*

A. Scarlatti, *All' acquieto di gloria* (Tigrana).

Grétry, *Naissantes fleurs* (Cephale et Procris).

Lully, *Bois épais* (Amadis).

Songs by **Purcell**: *Nymphs and Shepherds* (The Libertine).

I attempt from Love's Sickness to fly.

Full Fathom Five (Tempest).

Piano: **Cimarosa**, Overture to "Le Marriage Secret" (Collection Litolff).

Section 2.

Par. 83. Hymns by **Blow**, **Clarke**, **Croft**, **Boyce**, **Attwood**, etc.

Par. 85. If an organ is accessible, a program of early organ works can be played from the "Concert Historique d'Orgue," edited by Alexander Guilment and published by Schott and Company.

Pars. 87–8. Violin:

Torelli, Concerto Op. 8, for two violins and piano (Augener ed.).
Corelli, Sonata No. 9, Op. 5.
Vivaldi, Sonata in A major (Augener ed.).
Veracini, Sonata in A minor (Augener ed.).
Somis, Adagio and Allegro (Augener ed.).
Tartini, Sonata in G minor (Peters ed.).

Par. 89. Clavier:

M. L. *Early Italian Piano Music* (Ed. by Dr. Esposito):
Frescobaldi, Aria "La Frescobaldi."
Pasquini, Sonata (Fugue).
D. Scarlatti, *Tempo di Ballo.*
Also published separately, **D. Scarlatti,** Pastorale in E minor.
M. L. *Anthology of French Piano Music,* vol. 1 (Ed. by Philipp):
Chambonnières, *Canaries,* in G major.
F. Couperin, *Butterflies.*
The Little Windmills.
Daquin, *Le cuckoo.*
Lully, Courante, in E minor.
Air tendre.
Rameau, *Le rappel des oiscaux.*
Gavotte variée.
La poule.

Chapter V

Section 1, **J. S. Bach.**

Clavier: M. L., *Shorter Compositions of J. S. Bach* (Ed by Dr. Prout):
Six Little Preludes.
Two-part Inventions, numbers 1 and 8.
First French Suite, in D minor.
Sarabande and Passepied from Fifth English Suite.
Well-tempered Clavichord, vol. 1:
Prelude and Fugue No. 1 (C major).
Prelude and Fugue No. 5 (D major).
Prelude and Fugue No. 21 (B flat major).
Preludes No. 8 (E flat minor) and No. 22 (B flat minor).
Italian Concerto, Chromatic Fantasie (difficult).
Gavotte in B minor (Saint-Saëns).
Loure from 3rd 'cello suite (Heinze).
Songs: *My heart ever faithful.*
Wiegenlied (from Christmas Oratorio).
Bist du bei mir.
Violin: Air from Suite in D (arr. by Wilhelmj).
Sonatas for violin alone (Peters ed.).
Album for violin and piano (arr. by Singer) Ditson ed.

Section 2, **Handel**.

Clavier: Suite No. 1, in A major.
Suite No. 14, in G major.
Harmonious Blacksmith.
Fantasia in C major (Schmidt ed.).
Gavotte in B flat (Sivrai).
Pieces in Handel Album (Peters ed., vol. 1821).
Voice: M. L., *Songs and Airs for Low Voice by Handel* (Ed. by Dr. Prout):
Verdi Prati (*Verdant Meadows*) from "Alcina."
Lascia ch'io pianga (*Sadly I languish*), from "Rinaldo."
He shall feed His flock, from the "Messiah."
Violin: Largo from "Xerxes" (arranged):
Sonata in E major (Augener ed.).
Sonata in A major (Schirmer ed.).

Section 3, **Gluck**.

Piano: Overtures from "Orpheo," "Alceste," "Armide," "Iphigénie en Aulide," "Iphigénie en Tauride" (collection Litolff).
Ballets from "Orpheo," "Alceste," etc. (vocal score).
Gavotte in A major, from "Iphigénie en Aulide" (Brahms).
Songs: *Che farò senza Euridice*, from "Orpheo."
Divinités du Styx, from "Alceste."
Vieni, che poi sereno, from "La Semiramide."

CHAPTER VI

Section 1.

M. L. *Early Italian Piano Music* (Ed. by Esposito).
D. Scarlatti, Sonatas in D (*Tempo di Ballo*) and A major.
Clavier Music of the Old Masters (col. Litolff, No. 397):
Durante, Studio.
Paradies, Sonata in A major.
Kuhnau, *Bible Stories* (Novello ed.), No. 1 "David and Goliath."
Clavier Music of the Old Masters (col. Litolff No. 396):
Benda, Sonata in G minor.
Wagenseil, Sonata in F major.
W. F. Bach, Sonata in C major.
J. C. Bach, Sonata in B flat major.
Sonatas by **C. P. E. Bach** (Peters ed., vol. 276).

Section 2, **Haydn**.

Clavier: M. L. *Twenty Piano Compositions by Haydn* (Ed. by X. Scharwenka):
Sonatas in E minor, C major, D major.

Gipsy Rondo (arranged).
Rondo in A major.
Symphonies, arranged for four hands (Peters ed.).
Voice: *Austrian National Hymn.*
My mother bids me bind my hair.
With verdure clad, from the "Creation" (difficult).
Violin: Sonata in G major No. 8 (Peters ed., vol. 190).

Section 3, **Mozart.**

M. L. *Twenty Piano Compositions by Mozart* (Ed. by Reinecke):
Sonatas in A major and F major.
Fantasias in D minor and C minor.
Rondo in D major.
Overtures to operas (col. Litolff).
Symphonies, arranged for four hands (Peters ed.).
Voice: *Das Veilchen* (*The violet*).
M. L. *Songs from the Operas for Soprano* (Ed. by Krehbiel):
Voi che sapete, from the "Marriage of Figaro."
Batti, batti, from "Don Giovanni."
Violin: Sonatas Nos. 1 and 17, both in A major (Peters ed. vol. 14).
Minuet in A major.

CHAPTER VII

Section 1, **Beethoven.**

Piano: Albumleaf in A minor.
Bagatelle in E flat, Op. 33, No. 1.
Sonatas Op. 2, No. 1; Op. 13; Op. 14, No. 2; Op. 26; Op. 27, No. 2; Op. 90.
Most of these are in M. L. *Piano Composition of Beethoven,* two volumes (Ed. by d'Albert).
Voice: *An die Hofnung* (To Hope).
Der treue Johnie (Faithful Johnnie).
Adelaide, Op. 46 (difficult).
Violin: Minuet in G major.
Romances in F major and G major.

Section 2, **Schubert.**

Piano: M. L. *Selected Piano Compositions of Schubert* (Ed. by Spanuth).
Minuetto Op. 78, No. 3.
Moments musicaux Op. 94, Nos. 1 and 2.
Impromptus Op. 90, No. 2, in E flat; Op. 142, No. 3, in B flat.

Voice: M. L. *Fifty Mastersongs* (Ed. by Finck):
Hark, hark, the lark.
Du bist die ruh (*My peace thou art*).
My abode.
The erl-king.
See also M. L. *Fifty Songs by Schubert* (Ed. by Finck).
Violin: Sonatine, Op. 137, No. 1.
Ave Maria, arranged by Wilhelmj.

Section 3.

Von Weber. Piano: Rondo brilliante in E flat.
Invitation to the Waltz.
Overtures to "Der Freischütz," "Oberon," "Euryanthe" (col. Litolff).
Voice: M. L. *Songs from the Operas for Soprano* (Ed. by Krehbiel):
Wie nahte mir der schlummer, from "Der Freischütz" (difficult).
Echoing bell-tones, from "Euryanthe."
Spohr. Piano: Overtures to "Faust," "Jessonda," "Der Berggeist" (col. Litolff).
Songs: *Der kriegeslust ergeben*, from "Jessonda."
To Minona (Serenade).
Violin: Concerto Op. 2, No. 2.
Pianists. **Hummel**, Rondo in C, Op. 52.
Clementi, Sonata Op. 36, No. 6.
Dussek, *La matinée.*
Czerny, *The Chase, or Hunters' Rondo.*
Cramer, J. B., *Le petit rien*, Romance variée.
Field, Nocturnes in B flat, No. 5; in F, No. 6.

Chapter VIII

Section 1, **Mendelssohn.**

Piano. M. L. *Thirty Compositions by Mendelssohn* (Ed. by Dr. Goetschius):
Songs without Words, Nos. 9, 25, 30, 31.
Scherzo, Op. 16, No. 2.
Rondo capriccioso, Op. 14.
Songs: *Morgengruss* (*Morning greeting*).
Auf flügeln des gesanges (*On wings of song*).
O rest in the Lord, from "Elijah."
Jerusalem, from "St. Paul."
Violin: Slow movement from concerto.

Section 2, **Schumann.**

Piano: M. L. *Fifty Piano Compositions by Schumann* (Ed. by Scharwenka):
Papillons, Op. 15.
Warum and *Grillen,* from Op. 12.
Nachtstück, in F.
Arabesque, Op. 18.
Songs: M. L. *Fifty Mastersongs* (Ed. by Finck):
Widmung (*Dedication*).
Ich grolle nicht (*I'll not complain*).
Die lotosblume (*The lotus flower*).
See also M. L. *Fifty Songs by Schumann* (Ed. by Henderson).
Violin: *Romanze,* Op. 28, No. 2.
Märchenbilder, Op. 113.

Section 3, **Chopin.**

Piano: M. L. *Forty Piano Compositions by Chopin* (Ed. by Huneker):
Mazurka in B flat, Op. 7, No. 1.
Waltz in C sharp minor, Op. 64, No. 2.
Polonaises in C sharp minor, Op. 26, No. 1; in A major, Op. 40, No. 1.
Nocturnes in F sharp, Op. 15, No. 2; in B, Op. 32, No. 1.
Preludes in B minor, Op. 28, No. 6; in D flat, Op. 28, No. 15.
Impromptu in A flat, Op. 29.
Scherzo in B flat minor, Op. 31 (difficult).
Berceuse Op. 57.
Etudes in A flat, Op. 25, No. 1; in G flat, Op. 25, No. 9.
Ballade in G minor, Op. 23.
Songs: *The maiden's wish.*
My delight.

Section 4.

Berlioz. Piano: Extracts from the "Damnation of Faust," arr. by J. Holbrooke (Breitkopf ed., No. 1991).
Hungarian march (Breitkopf ed., No. 2429).
Songs: *Villanelle,* Op. 7, No. 1.
La Captive, Op. 12.
My heart with grief is heavy, from the "Damnation of Faust."

Liszt. M. L. *Twenty Original Piano Compositions by Liszt* (Ed. by Spanuth):
Gondoliera.
Ave Maria.
Etude in D flat.
Consolation, No. 3.
Liebestraum, No. 3.

M. L. *Twenty Piano Transcriptions by Liszt* (Ed. by Spanuth):
The nightingale (Alabieff).
The maiden's wish (Chopin).
Du bist die ruh (Schubert).
Hungarian Rhapsody, No. 11.
Songs: M. L. *Fifty Mastersongs* (Ed. by Finck):
The king of Thule.
Die Loreley.
See also M. L. *Thirty Songs by Liszt* (Ed. by Armbruster).

Chapter IX

Section 1.

Cherubini. Piano: Overtures to "Lodoïska," "Les deux journées," "Medea" (col. Litolff).
Song: *Ave Maria.*
Salieri. Piano: Overture to "Les Danaïdes."
Méhul. Piano: Overture to "Joseph" (col. Litolff).
Song: *O des amants le plus fidèle*, from "Ariodant."
(M. L. *Songs from the Operas for Alto.*)
Spontini. Piano: Overtures to "Ferdinand Cortez," "La Vestale" (col. Litolff).
Song: *O des infortunés*, from "La Vestale."
(M. L. *Songs from the Operas for Mezzo-soprano.*)
Boieldieu. Piano: Overtures to "Le Calife de Bagdad," "Jean de Paris," "La dame blanche" (col. Litolff).
Auber. Piano: Overtures to "Fra diavolo," "La muette di Portici," Potpourri from "Fra diavolo" (Cramer).
Song: *Flamme vengeresse*, from "Le domino noir."
(M. L. *Songs from the Operas for Mezzo-soprano.*)
Hérold. Piano: Overture to "Zampa" (col. Litolff).
Halévy. Piano: Overture to "La Juive" (col. Litolff).
Rossini. Piano: Overtures to "The Barber of Seville," "Semiramide," "William Tell" (col. Litolff).
Songs: *Bel raggio*, from "Semiramide" (M. L. *Songs from the Operas for Soprano*).
Una voce poco fa, from "The barber of Seville."
(M. L. *Songs from the Operas for Mezzo-soprano.*)
Donizetti. Piano: Overtures to "L'elisir d'amore," "Lucia di Lammermoor," "Lucrezia Borgia" (col. Litolff).
Potpourris from "Lucia" and "Lucrezia Borgia" (Cramer).
Song: *Il dolce suono*, from "Lucia."
(M. L *Songs from the Operas for Soprano.*)

Bellini. Piano: Overtures to "Norma," "La Somnambula" (col. Litolff).

Potpourri from "La Somnambula" (Cramer).

Song: *Casta Diva*, from "Norma."

Meyerbeer. Piano: Overtures to "Les Huguenots," "Robert le Diable" (col. Litolff).

Shadow air, from "Dinorah" (Brinley Richards).

Songs: *Light flitting shadow*, from "Dinorah."

(M. L. *Songs from the Operas for Soprano.*)

Nobles Seigneurs, salut, from "Les Huguenots."

(M. L. *Songs from the Operas for Mezzo-soprano.*)

Ah! mon fils, from "Le Prophète."

(M. L. *Songs from the Operas for Alto.*)

Marshner. Piano: Overture to "Hans Heiling" (col. Litolff).

Kreutzer. Piano: Overture to "Das Nachtlager in Grenada" (col. Litolff).

Lortzing. Piano: Overtures to "Czaar und Zimmermann" and "Der Waffenschmied" (col. Litolff).

Von Flotow. Piano: Overture to "Martha."

Potpourri from "Martha" (Cramer).

Song: *Esser mesto*, from "Martha" (M. L. *Songs from the Operas for Alto*).

Nicolai. Piano: Overture to "The merry wives of Windsor" (col. Litolff).

Section 2, **Wagner.**

Piano: M. L. *Selections from the Music Dramas of Richard Wagner* (arr. by Singer).

O thou sublime sweet evening star (Liszt).

Spinning song from "The Flying Dutchman" (Wollenhaupt).

Songs: M. L. *Wagner Lyrics for Soprano* (Ed. by Armbruster).

Träume (*Dreams*).

Elizabeth's prayer, from "Tannhäuser."

Elsa's dream, from "Lohengrin."

Violin: *Prize song* from "Die Meistersinger" (Wilhelmj).

Parsifal paraphrase (Wilhelmj, difficult).

Section 3.

Verdi. Piano: Potpourri from "La Traviata" and "Il Trovatore" (Cramer).

Rigoletto Fantasy (Liszt, difficult).

March from "Aida" (Charles Pape).

Songs: *Ah, fors' è lui*, from "La Traviata."

Infelice, from "Ernani."

Willow song, from "Otello."

Gounod. Piano: Potpourri from "Faust" (Cramer).
Songs: *To Spring* (*Au Printemps*).
Flower song, from "Faust."
Violin: Fantasie on "Faust" (Alard).
A. Thomas. Piano: Overture to "Mignon."
Songs: *Connais-tu le pays?* from "Mignon."
Au soir (Evening).
(M. L. *Modern French Songs*, vol. 2) (Ed. by Hale).
Bizet. Piano: Potpourri from "Carmen" (Maylath).
Songs: *Seguidilla* and *Habenera* from "Carmen."
In the woods (M. L. *Modern French Songs*, vol. 1) (Ed. by Hale).
Lalo: Song: *L'esclave* (The captive) (M. L. *Modern French Songs*, vol. 2).
Delibes. Piano: *Intermezzo* and *Valse lente* from "Sylvia."
Song: *Les filles de Cadix* (*The maids of Cadiz*).
(M. L. *Modern French Songs*, vol. 1.)
Godard. Piano: *Au matin.*
Second mazurka.
Song: *Embarquez-vous* (*Come and embark*).
(M. L. *Modern French Songs*, vol. 2.)
Violin: Berceuse from "Jocelyn."
Offenbach. Piano: Barcarolle from "Les contes d'Hoffmann" (Moszkowski).
Selections from "Les contes d'Hoffmann" (Spicker).
Songs: *La lettre de la Périchole*, from "La Périchole."
Voici le sabre de mon père, (from "La Grande-Duchesse).

Chapter X

Section 1.

Brahms. Piano: M. L. *Selected Piano Compositions by Brahms* (Ed. by Joseffy):
Ballade, Op. 10, No. 1.
Rhapsody, Op. 79, No. 2.
Also Intermezzo, Op. 117, No. 1.
Songs: M. L. *Forty Songs by Brahms* (Ed. by Huneker):
Cradle song, Op. 49, No. 4.
Wie Melodien (*A thought like music*), Op. 105, No. 1.
Minnelied (*Love song*), Op. 71, No. 5.
Volkmann: Piano: Op. 21, No. 2 (*Waffentanz*); No. 4 (*Minne*); No. 5 (*Blumenstück*).
Bargiel. Piano: *Marcia fantastica*, Op. 31, No. 3.
Eight piano pieces, Op. 32.
Jadassohn. Piano: *Albumleaf*, Op. 63, No. 5.
Scherzo in canon form, Op. 35.
Loewe. Song: *King Olaf.*

Franz. Songs: M. L. *Fifty Mastersongs* (Ed. by Apthorp):
Bitte (*Request*).
Für musik (*For music*).
Widmung (*Dedication*).
See also M. L. *Fifty Songs by Franz.*
Abt. Song, *Ave Maria*, Op. 328, No. 2.
Jensen. Piano: Barcarolle, Op. 33, No. 16.
Songs: M. L. *Fifty Mastersongs:*
See also M. L. *Forty Songs* (Ed. by Apthorp).
Lehn' deine wang' (*Press thy cheek*).
Leis' rudern hier, mein gondolier (*Row gently here, my gondolier*).
Lassen. Song: *Es war ein traum* (*It was a dream*).
Smetana. Piano: *En Bohème*, from "*Reves.*"
Suite, Op. 98.
Dvořák. Piano: Humoresque in G flat.
Symphony "From the new world," arranged (difficult).
Song: *Als die alte mutter* (*As my dear old mother*).
Violin and Piano: Sonatine, Op. 100.

Section 2.

Gade. Piano: *Four fantasy pieces*, Op. 41.
Kjerulf. Piano: *Wiegenlied* in F sharp.
Song: *Last night.*
Glinka. *The shades of night*, from "Ruslan and Ludmilla."
(M. L. *Songs from the Operas for Alto*).
Tchaikovsky. Piano: *Chanson triste*, Op. 40, No. 2.
Valse des fleurs, from Suite Op. 71.
Symphonies, arranged (difficult).
Songs: M. L. *Fifty Mastersongs:*
Warum; (*Why?*).
Nur wer die sehnsucht kennt (*None but the lonely heart*).
See also M. L. *Forty Songs by Tchaikovsky* (Ed. by Huneker).
Borodin. Piano: *Au couvent, Rêverie, Sérénade* and *Nocturne* from "Petite suite."
Moussorgsky. Song: *Peasant Cradle Song.*

Section 3.

Franck. Piano: *Compositions in M. L.* (d'Indy).
Song: *Le marriage des roses* (*Marriage of roses*).
(M. L. *Modern French Songs*, vol. 1.)
Violin and Piano: Sonata in A major (difficult).
Balfe. Potpourri from "Bohemian girl" (Cramer).
Song: *I dreamt that I dwelt*, from "Bohemian girl."
Hymns by **Goss, H. Smart, Barnby, Stainer, Sullivan, etc.**

Bennett. Piano: *Serenata,* Op. 13.
Introduction and pastorale, Op. 28, No. 1.
Sullivan. Songs: *Love not the world,* from "The prodigal son."
Sorry her lot, from "H. M. S. Pinafore."
My dearest heart.
Songs from "The Gondoliers":
When a merry maiden marries (Tessa).
On the day when I was wedded (Duchess).

Section 4.

Rubinstein. Piano: *Melody in F.*
Fourth barcarolle.
Valse caprice, in E flat.
Songs: M. L. *Fifty Mastersongs:*
Golden at my feet.
Der Asra.
Violin: *Abendstimmung,* Op. 11, No. 2.
Moscheles. Piano: *Rondo espressivo,* Op. 71.
Thalberg. Piano: *Graziosa* (Song without words).
Hiller. Piano: *Zur Guitarre.*
Henselt. Piano: *Liebeslied,* Op. 5, No. 11.
Heller, *Hunting song,* Op. 86, No. 3.
Raff, *Villanella,* Op. 89.
Viotti. Violin: Concerto No. 22 (Litolff ed.).
Alard. Violin: Fantasy on "Faust."
Léonard. Violin: *Souvenir de Haydn* (difficult).
Paganini. Violin: *Moto Perpetuo.*
Witches' dance (both difficult).
Sarasate. Violin: *Zigeunerweisen,* Op. 20 (difficult)
De Bériot. Violin: Concertos Nos. 1, 7, 9.
Vieuxtemps. Violin: Romance, Op. 40, in F.
F. David. Kinderlied, Op. 30, No. 5.
Ernst. Violin: *Elegie.*
Joachim. Violin: *Hungarian Concerto,* Op. 11.

Chapter XI

Section 1.

R. Strauss. Piano: *Träumerei,* from Op. 9.
"Till Eulenspiegel," arranged (difficult).
Songs: M. L. *Forty songs by Strauss* (Ed. by Huneker).
Serenade, Op. 17, No. 2 (difficult).
Allerseelen, Op. 10, No. 8.
With eyes so blue and tender, Op. 56, No. 4.

Violin: *Improvisation*, from Sonata, Op. 18.

Bruch. Song: *Penelope weaving*, from "Odysseus."
Violin: Concerto in G minor (difficult).

Mahler. Song: *Ich atmet' einen linden Duft.*

Reger. Piano: *Valse Impromptu*, from Op. 24.
Song: *Mein Schätzelein.*
Violin: *Albumblatt* and *Romanze*, Op. 87.

Schönberg. Piano: *Six Little Pieces*, Op. 19.

Humperdinck. Piano: *Vorspiele* from *"Hänsel und Gretel"* and *Königskinder."*
Song: *Wiegenlied.*

Wolf. Songs: M. L. *Fifty Songs by Hugo Wolf* (Newman).
The mousetrap.
The serenade.
How many hours I've waited.

D'Albert. Piano: First suite.

Korngold. Piano: *The Brownies*, Op. 3, No. 4.

Goldmark. Piano: Selections from *The Queen of Sheba* (Spicker).
Song: *Die Quelle* (At the Spring).

Dohnányi. Piano: *Hungarian Rhapsody*, Op. 11, No. 2.

Bartók. Piano: *Bear Dance.*

Huber. Piano: *Night Songs*, Op. 22.
Songs: *Peregrina lieder*, Op. 32.
Violin: *Melody*, Op. 49, No. 3.

Moszkowski. Piano: *Air de Ballet*, Op. 36, No. 5.
Guitarre, Op. 45, No. 2.

Paderewski. Piano: *Melody in B*, Op. 8, No. 3.
Song: *Ah! the torment* (M. L. *Fifty Mastersongs*).

X. Scharwenka. Piano: *Polish Dance*, Op. 3, No. 1.

Section 2.

Grieg. Piano: *Lyric Pieces*, Op. 12.
Berceuse, Op. 38.
Papillon and *Erotik*, from Op. 43.
Wedding day, Op. 65, No. 6.
Aus Holberg's Zeit, Op. 40.
See M. L. *Piano Lyrics by Grieg* (ed. by Bertha Tapper).
Songs: M. L. *Fifty Mastersongs.*
A Swan.
At the Brookside.
See also M. L. *Fifty Songs by Grieg* (ed. by Finck).
Violin: Sonata No. 2, in G minor.

Svendsen. Violin: *Romance*, Op. 26.

Selmer. Song: *A Mother's Sorrow.*
Olsen. Piano: *Ritournelle,* Op. 53.
Sinding. Piano: *Frühlingsrauschen,* Op. 32, No. 3.
Serenade, Op. 33, No. 4.
Violin: Four pieces, Op. 61.
Hallén. Piano: *Romance,* Op. 40, No. 4.
Sjögren. Piano: *Erotikon.*
Malling. Songs from *Engelsk Lyrik.*
Enna. Piano: *Barcarole.*
Sibelius. Piano: *Romance in D flat.*
Finlandia (arranged).
Palmgren. Piano: *May Night.*
Balakirev. Piano: *L'alouette* (Glinka).
Cui. Piano: *Gondolier's love song.*
Rimsky-Korsakov. Piano: *Novellette,* Op. 11, No. 2.
Glazunov. Piano: Étude, *La nuit,* Op. 31, No. 3.
Arensky. Piano: *Consolation,* Op. 36, No. 5.
Scriabin. Piano: Preludes, Op. 15.
Vers la flamme, Op. 72.
Rachmaninov. Piano: *Polichinelle,* Op. 3, No. 4.
Prelude in G major, Op. 33, No. 3.
Metner. Piano: *An Idyl,* Op. 7, No. 1.
Stravinsky. Piano: Berceuse from *L'oiseau de feu.*
See M. L., two volumes of *Modern Russian Piano Music* (ed. by von Sternberg).

Section 3.

Saint-Saëns. Piano: Minuet, Op. 56.
Romance sans paroles, B minor.
Song: *Clair de lune* (M. L. *Modern French Songs,* vol. 2).
Violin: *The Swan.*
Dubois. Piano: Chaconne in E minor.
Widor. Song: *Soupir* (The Sigh).
Fauré. Piano: *Romance sans paroles,* Op. 17.
Fourth Barcarolle.
Song: *Les berceaux* (The Cradles), Op. 23, No. 1.
Massenet. Piano: *Mélodie,* Op. 10.
Aragonaise, from ballet *Cid* (arranged).
Song: *Ouvre tes yeux bleus.*
Violin: *Meditation,* from *Thaïs.*
D'Indy. Piano: Scherzo from Sonata, Op. 9.
Song: *Madrigal.*
Duparc. Song: *Extase* (Ecstasy).
Chausson. Song: *Les morts* (The Dead).

Pierné. Piano: *A l'église* (In the Church).
Song: *Sérénade.*

Debussy. Piano: Arabesque in E major.
The Children's Corner.
Suite Bergamasque.
Songs: *Les cloches* (The Bells).
Harmonie du soir (Evening Harmony).
See also *Twelve Songs*, ed. by Manney.

Ravel. Piano: *Jeu d'eau.*
Sonatine.

Schmitt. Piano: *Chanson tendre*, Op. 27, No. 3.

Satie. Piano: *Gnossienne.*

Milhaud. Piano: *Printemps* (six pieces).
See also M. L. *Modern French Piano Music* (ed. by Philipp).

Tinel. Song: *Hymn to Poverty*, from *Franciscus.*

Lekeu. Piano: *Valse oubliée.*

Sgambati. Piano: *Nocturne in B minor.*
Menuetto di Vecchio.
Songs: *Visione.*
Prière.

Martucci. Piano: *Romanza* in E major.

Bossi. Piano: *Romance* and *Humoresque*, from Op. 95.
Violin: Suite, Op. 99.

Malipiero. Piano: *Barlumi.*

Casella. Piano: *In Modo di Minuetto* (*Nove Pezzi*, No. 7).

Leoncavallo. Songs: *Mimi Pinson*, from *La Bohème.*
Qual fiamma, from *Pagliacci.*

Mascagni. Piano: *Intermezzo* from *Cavalleria Rusticana.*
Song: *La tua Stella* from same.

Wolf-Ferrari. Piano: *Scherzo-étude*, Op. 67.
Songs: *Un verde praticello.*
Asiche non sapevo?

Respighi. Piano: Three preludes on Gregorian Melodies.

Albéniz. Piano: *Cordoba.*
Tango in D major.

Granados. Piano: *Deux petites valses Espagnoles.*

Section 4.

Mackenzie. Piano: *Scenes in the Scottish Highlands*, Op. 23.
Songs: *While my Lady sleepeth.*
The Old Grenadier.
Violin: *Benedictus*, Op. 37, No. 3.

A. G. Thomas. Song: *Wind in the Trees.*

Cowen. Piano: *Four English Dances* (arranged).

Stanford. Piano: Rhapsody, *Francesca*, Op. 92, No. 1.
Violin: Sonata, Op. 11.

Elgar. Songs: *Sea Slumber Song.*
Pipes of Pan.
Violin: *Chanson de nuit.*
Chanson de matin.

German. Piano: *Gipsy Suite.*
Violin: *Henry VIII Dances* (arranged).

Bantock. Piano: *The Witch of Atlas.*
Songs: *In Tyme of Old.*
Under the Rose.
Four *Songs of the Seräglio.*

Coleridge-Taylor. Piano: M. L. *Twenty-four Negro Melodies.*
Songs: *Once only.*
Onaway, awake!, from *Hiawatha.*
Violin: *Hiawatha Sketches*

Bridge. Piano: *Sunset*, No. 3 of *Three Poems.*

Ireland. Piano: *The Island Spell*, from *Three Decorations.*

Scott. Piano: *Danse nègre.*
Lotus Land.
Songs: *Blackbird's Song.*
Lullaby, Op. 57, No. 2.
Piano and Violin: *Tallahassee Suite.*

Grainger. Piano: *Country Gardens.*

Bax. Piano: *A Hill Tune.*

Goossens. Piano: *Kaleidoscope.*

Gottschalk. Piano: *Pasquinade.*
West Indian Serenade, Op. 11.
Song: *O loving heart, trust on.*

William Mason. Piano: *Danse rustique.*

Paine. Piano: *Woodnotes* and *Village Dance*, from Op. 26.
Song: *Matin Song* (M. L. *Songs by Thirty Americans*).

Buck. Songs: *In thy dreams.*
Fear not ye, O Israel!

Gilchrist. Songs: *Autumn.*
Lullaby.

Foote. Piano: *Five Poems for Piano*, after Omar Khyyam.
Songs: *Irish Folk-song.*
I'm wearin' awa.
On the Way to Kew.
Violin: *Melody*, Op. 44.

Chadwick. Songs: *Allah.*
A Ballad of Trees and the Master.
O let night speak of me.

Kelley. Piano: *The Flower Seekers.*
Song: *The Lady Picking Mulberries.*
Herbert. Piano: Four dances from *Natoma.*
Song: *Indian Lullaby,* from the same.
Loeffler. Violin: *Caprice Espagnol* (Ketten).
MacDowell. Piano: Selections from *Woodland Sketches, Sea Pieces, Fireside Tales, New England Idyls,* etc.
Songs: *Constancy,* Op. 58, No. 1.
The Sea, Op. 47, No. 7.
Nevin. Piano: *Shepherds all and maidens fair,* from Op. 16.
May in Tuscany, Op. 21.
Songs: *The Rosary.*
Herbstgefühl (Autumn Sadness).
Parker. Piano: *Rêverie,* from *Six Lyrics.*
Songs: *Oh, ask me not.*
Egyptian Serenade.
Beach. Piano: *Menuet Italien,* Op. 28, No. 3.
Song: *Ecstasy.*
Converse. Piano: Suite No. 2.
Violin and Piano: Sonata, Op. 1.
Hadley. Song: *How I do love thee.*
Carpenter. Piano: *Polonaise Américaine.*
Cadman. Piano: Sonata in A major.
Songs: *Four Indian Songs.*
Powell. Piano: *Banjo Picker,* No. 6 of *At the Fair.*
Griffes. Piano: *The White Peacock,* Op. 7, No. 1.
Sowerby. Piano: *In my Canoe.*

BIRTHPLACES OF MUSICIANS IN ENGLAND, FRANCE, BELGIUM AND HOLLAND.

(See map on next page)

FRANCE

BOULOGNE
Guilmant, 1837

CAËN
Auber, 1782

DIJON
Rameau, 1683

GIVET
Méhul, 1763

GRENOBLE
*Berlioz, 1803

LILLE
Lalo, 1823

LYONS
Marchand, 1669
Widor, 1844

MARSEILLES
Reyer, 1823

PAMIERS
Fauré, 1845

PARIS
Couperin, F., 1668
Daquin, 1694
Hérold, 1791
Halévy, 1799
Gounod, 1818
Saint-Saëns, 1835
Bizet, 1838
Godard, B., 1849
d'Indy, 1851
Chausson, 1855
Bruneau, 1857
Dukas, 1865

ROUEN
Boieldieu, 1775

NETHERLANDS

AMSTERDAM
Sweelinck, 1562

ANTWERP
Blockx, 1851

BRUGES (?)
Willaert, 1480 (?)

BRUSSELS
Gilson, 1865

LIÈGE
Grétry, 1741
Franck, C., 1822

MONS
Lassus, 1532

SWITZERLAND

GENEVA
Thalberg, 1812

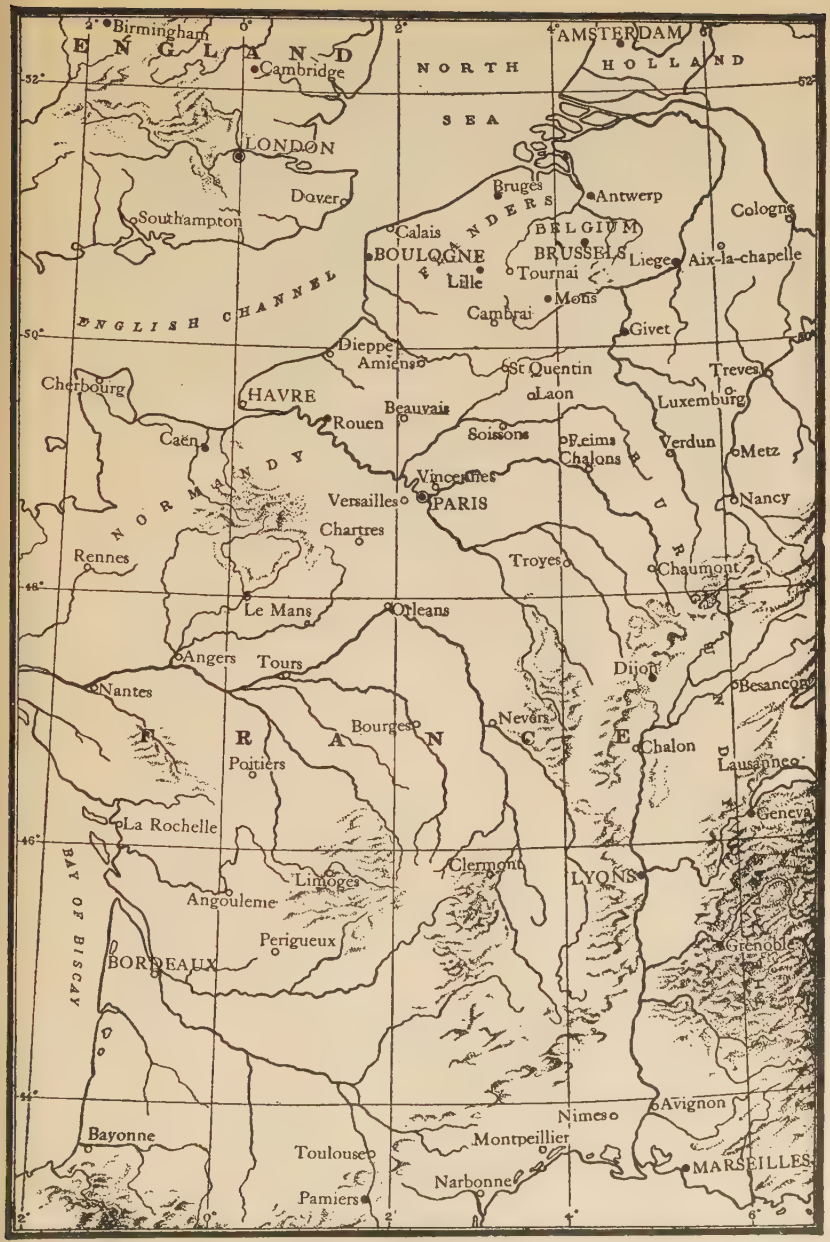
ENGLAND

BIRMINGHAM
*Bridge, F., 1844

CAMBRIDGE
Gibbons, O., 1583

LONDON
Byrd, 1543 (?)
Morley, 1557 (?)
Humphrey, P., 1647
Purcell, 1658
Clarke, J., before 1669
Greene, M., 1695
Boyce, Wm., 1710
Attwood, 1765
Smart, H., 1813
Macfarren, G., 1813
Stainer, J., 1840
Sullivan, 1842
Smyth, Ethel, 1858
Lehmann, Liza, 1862
Bantock, 1868
Coleridge-Taylor, 1875
Macfarren, W. C., 1826

*Born in the vicinity.


ENGLAND
Birmingham
Cambridge
LONDON
Dover
Southampton
NORTH SEA
AMSTERDAM
HOLLAND
Bruges
Antwerp
Cologne
Calais
BOULOGNE
FLANDERS
BELGIUM
BRUSSELS
Liege
Aix-la-chapelle
Lille
Tournai
Mons
Cambrai
ENGLISH CHANNEL
Givet
Dieppe
Amiens
St Quentin
Treves
Cherbourg
HAVRE
Laon
Luxemburg
Beauvais
Rouen
Soissons
Reims
Chalons
Verdun
Metz
Caën
NORMANDY
Vincennes
Versailles
PARIS
Nancy
Chartres
Rennes
Troyes
Chaumont
Le Mans
Orleans
Angers
Tours
Dijon
Besançon
Nantes
Bourges
Nevers
FRANCE
Chalon
Lausanne
Poitiers
Geneva
La Rochelle
Clermont
LYONS
Limoges
Angoulême
Perigueux
Grenoble
BAY OF BISCAY
BORDEAUX
Avignon
Nimes
Bayonne
Montpellier
Toulouse
MARSEILLES
Narbonne
Pamiers

BIRTHPLACES OF MUSICIANS IN ITALY.

(See map on next page)

ANCONA
- Pergolesi, 1710

AREZZO
- Guido, 1695 (?)

BARI
- Piccinni, 1728

BERGAMO
- Donizetti, 1797

CATANIA
- Bellini, 1801

CREMONA
- Monteverde, 1567

FERRARA
- Frescobaldi, 1583

FLORENCE
- Galilei, 1533 (?)
- Peri, 1561
- Cesti, 1620
- Lully, 1632
- Veracini, 1685 (?)
- Cherubini, 1760

LEGHORN
- Mascagni. 1863

LUCCA
- Puccini, 1858

NAPLES
- Stradella, A., 1645
- Durante, 1684
- Scarlatti, D., 1685
- Porpora, 1686
- Logroscino, 1700 (?)
- Paradies, 1710
- *Jomelli, 1714
- Cimarosa, 1749
- Leoncavallo, 1858

PALESTRINA
- Palestrina, 1526

PARMA
- *Verdi, 1813

PESARO
- Rossini, 1792

ROME
- Cavalieri, 1550 (?).
- Caccini, 1550 (?)
- *Carissimi, 1604
- Clementi, 1752
- Sgambati, 1843

TARANTO
- Paisiello, 1741

TORTONA
- Perosi, 1872

TRAPANI
- Scarlatti, A., 1659

VENICE
- *Cavalli, 1600
- Vivaldi, 1680 (?)
- *Galuppi, 1706
- Wolf-Ferrari, 1876

*Born in the vicinity.

Innsbruck
Lucerne
Berne
SWITZERLAND
AUSTRIA
Gratz
Klagenfurt
Udine
Laibach
CARNIOLA
LOMBARDY
Novara
Bergamo
Brescia
Vicenza
Trieste
PIEDMONT
MILAN
Verona
Padua
Venice
Fiume
TURIN
Cremona
Mantua
Chioggia
Pavia
Piacenza
Tortona
Parma
Reggio
Ferrara
GENOA
Modena
Bologna
Ravenna
ADRIATIC SEA
Forli
Rimini
Lucca
FLORENCE
Pesaro
Nice
Pisa
Leghorn
TUSCAN
Ancona
Arezzo
Jesi
Siena
Perugia
Termini
CORSICA
ROME
Palestrina
Foggia
Barletta
Capua
Benevento
Bari
Caserta
NAPLES
Taranto
Salerno
SARDINIA
TYRRHENIAN
SEA
Trapani
PALERMO
Messina
Catania
AFRICA

BIRTHPLACES OF MUSICIANS IN GERMANY, AUSTRIA AND POLAND.

(See map on next page)

ALTONA
Reinecke, 1824

AUGSBURG
*Kistler, 1848

BERLIN
Pepusch, 1667
Berger, L., 1777
*Kalkbrenner, 1788
Meyerbeer, 1791
Lortzing, 1801
Bargiel, 1828
Kaun, 1863

BONN
Beethoven, 1770
*Humperdinck, 1854

BRESLAU
Jadassohn, 1831
Moszkowski, 1854
Damrosch, W., 1862

BRÜNN
Ernst, 1814

BRUNSWICK
Spohr, 1784

COLOGNE
Offenbach, 1819
Bruch, 1838

CRACOW
Hofmann, Josef, 1876

DRESDEN
von Bülow, 1830

EISENACH
Bach, J. S., 1685

EUTIN
von Weber, 1786

FRANKFORT-on-MAIN
Hiller, 1811

HALLE
Froberger, 1605 (?)
Handel, 1685
*Loewe, C., 1796
Franz, 1815

HAMBURG
*Hasse, 1699
Mendelssohn, 1809
David, F., 1810
Brahms, 1833

KÖNIGSBERG
Nicolai, 1810
Jensen, 1837

LEIPSIC
Bach, J. C., 1735
Wagner, 1814

MANNHEIM
Stamitz, 1746
Cramer, J. B., 1771

METZ
Thomas, Ambroise, 1811
Pierné, 1863

MÜHLHAUSEN
Dvořák, 1841

MUNICH
Strauss, R., 1864

NUREMBERG
Pachelbel, 1653
*Gluck, 1714

OLDENBURG
*Liszt, 1811

POSEN
Scharwenka, P., 1847
Scharwenka, X., 1850
Nicodé, 1853

PRAGUE
Moscheles, 1794

PRESSBURG
Hummel, 1778
*Joachim, 1831

ROHRAU
Haydn, 1732

SALZBURG
Mozart, 1756

VIENNA
Wagenseil, 1715
Czerny, 1791
Schubert, 1797
J. Strauss (1), 1804
J. Strauss (2), 1825
Schönberg, 1874

WARSAW
*Chopin, 1810
Tausig, 1841

WEIMAR
Bach, W. F., 1710
Bach, K. P. E., 1714

WEISSENFELS
*Keiser, R., 1674

WORMS
Gernsheim, 1839

ZITTAU
Marschner, 1795

ZWICKAU
Schumann, 1810

*Born in the vicinity.

BALTIC SEA
NORTH SEA
HOLLAND
FRANCE
SWITZERLAND
TYROL
POLAND
Schleswig
Kiel
Eutin
HOLSTEIN
Lubeck
Altona
Hamburg
Oldenburg
Lüneburg
Stralsund
Rostock
Stettin
Königsberg
Danzig
Königsberg
Landsberg
Posen
Warsaw
Stendal
Brandenburg
BERLIN
Potsdam
Frankfort
Osnabruck
Hanover
Brunswick
Magdeburg
Munster
Detmold
Zerbst
Cothen
Dessau
Wittenberg
Grünberg
Lodz
Dortmund
Göttingen
Sondershausen
Weissenfels
Eilenburg
Düsseldorf
Elberfeld
Cassel
Halle
Leipsic
Meissen
Liegnitz
Breslau
Cologne
Bonn
Aix-la-chapelle
Eisenach
Erfurt
Weimar
Altenburg
Dresden
Görlitz
Zittau
Brieg
Ohrdruf
Arnstadt
Jena
Gera
Chemnitz
Freiberg
Hirschberg
Coblenz
THURINGIA
Zwickau
Meiningen
Frankfort-on-Main
Plauen
Wiesbaden
Coburg
Mühlhausen
Prague
Cracow
Mayence
Darmstadt
Karlsbad
Worms
Treves
Bayreuth
Luxemburg
Würzburg
Mannheim
Palatinate
Erlangen
Pilsen
Olmutz
Metz
Heidelberg
Nuremberg
Ansbach
Brünn
Heilbronn
Karlsruhe
Stuttgart
Strassburg
WÜRTEMBERG
Augsburg
Passau
Freising
Munich
VIENNA
Pressburg
Rohrau
Freiburg
Constance
Salzburg
Buda-Pesth

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Outlines of Music History

INTRODUCTION

1. The Nature of Art. Art deals with the expression of elevated thought. An art work, therefore, possesses value in proportion to the importance of the thought involved, and the degree of success with which this thought is presented. This manner of presentation, known as the *Form*, seeks to combine a succession of relative and cumulative details into a unified expression of the central idea.

2. Interrelation of the Arts. Of the five principal arts, Architecture, Sculpture, and Painting are classified as *material*, Literature and Music as *immaterial;* since in the first group ideas are conveyed through visible and tangible objects, while in the second they are transmitted more directly from mind to mind. While Literature and Music are thus closely allied, and are frequently found in combination, the former seeks primarily to express exact thought, while the latter can express only abstract sentiments or feelings, dependent upon strictly tonal effects.

3. Slow Development of Music. On account of this indefinite and immaterial character, music developed later than the other arts. Moreover, before any musical system could be formed it was necessary to select certain tones upon which to base it; and, as different systems were founded upon different selections, these systems contradicted, rather than aided each other. Again, owing to the difficulty of accurate notation, whole systems have passed away, leaving scarcely a trace behind them.

4. Scope of Music History. We have now to study some alien systems of importance, and then to trace the way in which our own grew up, following, as it did, the law of the survival of the fittest. This study involves the consideration of how certain tones were selected, and formed into scales; how notation came into use; how means for the production of music, vocal and instrumental, were elaborated; how forms satisfying the demands of art were slowly worked out; and, finally, how great movements were carried on by nations and by individuals, resulting in the development and perfection of various kinds and styles of music.

APOLLO WITH A CITHARA
(*National Museum, Athens*)

CHAPTER I

Alien Musical Systems

3. Extent of our Knowledge. Alien musical systems include those of primitive peoples, of ancient nations, and of modern nations, like China, where ancient traditions have not given place to European civilization. Our knowledge of all of these is, at best, scanty, since even in the case of modern nations it is difficult to obtain accurate data or to appreciate kinds of music which frequently clash with our own, and which are also inadequate in notation. In the case of abandoned systems we are often reduced to mere theories, deduced from inscriptions or other relics, and reliable only as to general characteristics, such as the kinds of instruments employed; while the actual effect of the music as to scale intervals and pitch is impossible of determination. In a few cases, melodies have evidently been handed down by tradition from so remote a time as to furnish at least a glimpse of former ages; but where such melodies have been deciphered by antiquarians, the difference in the conclusions drawn by individuals has been too great to allow them much credence.

From the study of instruments, however, we can mark clearly the steps in advancement from the crudest beginnings up through the various grades of civilization. The increase in skill of manufacture and in scope of these instruments shows the use of a greater number of tones, a systematizing of these tones into scales, and a consequent growth in the technical abilities of the musicians. Joining this study to that of all other historical data available, we are able to tabulate a number of conclusions, of which a résumé follows.

Section 1

SYSTEMS ONLY REMOTELY AFFECTING OUR OWN

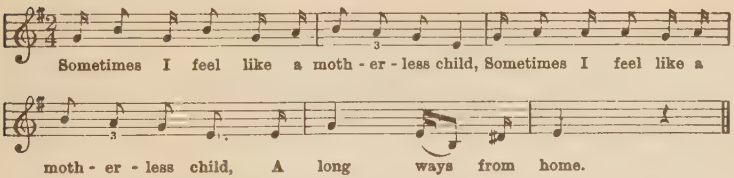
6. Music of Primitive and Savage Peoples. When, among primitive peoples, anything like musical systems have existed, the traces of these are, of course, well-nigh extinct. But by the study of the development of music among savages, it is possible to distinguish certain common attributes which primitive man must also have possessed; while the observation of the first musical impulses of children is also useful in determining something about the dawn of musical intelligence. Such research teaches us that the element of rhythm must have been the first to be appreciated; that tones, selected gradually, were employed to form melodies; that these melodies consisted at first of a short group of notes constantly reiterated, but that *design* appeared when a contrasting phrase or phrases were used in alternation; and finally that tones were arranged, according to the intervals between them, into scales, which differed greatly in such arrangement. The intervals of the fourth, fifth, and octave were the first to be discovered; and, when other notes were added, those were chosen which did not produce half-tones with the primary notes, since the former were found difficult to sing. In this way arose the *pentatonic* scale, containing the same succession of notes as is produced by playing in succession the black keys on the piano. This pentatonic scale, therefore, became not only common among primitive races, but also penetrated into many of the more advanced systems. Probably there were no attempts at combining tones into chords, and there was also a lack of tonality, or the reference of all the scale tones to a central tone. The absence of these important factors, as well as the inability to modulate from one scale to another, furnished important reasons why not only primitive

music, but also the music of more advanced systems soon came to a standstill.

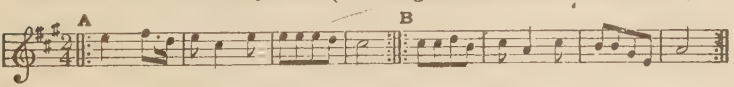
Music was at first purely vocal, and was probably employed as early as speech itself; but it was not long before the sounds produced by natural objects attracted attention, and attempts to make use of them resulted in the formation of instruments. These divided themselves into three types: — the *drum* or *percussion* type, suggested by rhythmic beatings upon resonant objects, in time with the dance movements; the *pipe* or *reed* type, discovered when reeds or horns were blown upon; and the *lyre* or *string* type, perhaps born from the twang of the bowstring. Here let us note that as the last type requires the most intellectual power for its development, so the grade of civilization of a nation is found to be higher in proportion as the stringed instruments take precedence over those of percussion.

The music forms of primitive peoples are aptly illustrated in our own country in the songs of the southern Negroes, and of the Indians; indeed, American composers are now

American Negro Song.



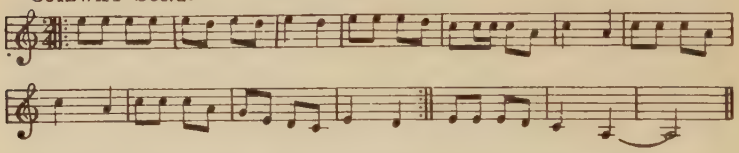
A Song of the Chiquitos (Showing the two themes, A and B).



devoting much attention to this material, as furnishing a basis for a national school (par. 259). The emotional power of music among both Negroes and Indians is immense; and one of its important functions is thus in connection with social institutions: — religious ceremonies, war dances, sere-

nades, and the like, in which it is participated in by many of the people together. Sometimes, when employed by chosen individuals, such as the Medicine Men among the Indians, it is used as an aid toward the manifestation of supernatural powers; so that certain kinds of music come to be regarded with awe, as possessing divine attributes.

OJIBWAY SONG.



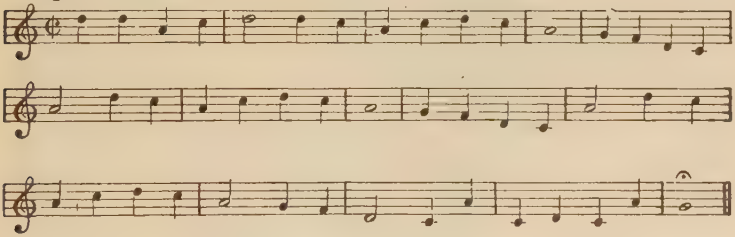
With the growth of civilization among ancient nations, more definite musical systems developed, especially among the countries of the Orient. Scales became fixed, instruments were made and employed with more skill, theorizing upon the nature of music was rife, and the uses of music were defined. We now, therefore, consider the result of this evolutionary process in some of the most important nations of antiquity.

7. Music in China. The most complete ancient system arose here; but, although it existed from a very early date, soon, like other institutions, it became so conventionalized and minutely regulated as to preclude further advancement.

Beginning with Huang Ti (B.C. 2697) Chinese music assumed its characteristic form. The Emperor Shun (B.C. 2255) composed the piece called *Ta Shao*, which sixteen hundred years later so deeply impressed Confucius that for three months "he did not know the taste of meat." The great restorer of ancient virtue, Confucius was, himself, an enthusiastic musician. Already in his day (c. 550 B.C.) the true old music was less practised, and three hundred years later it was lost beyond recovery in the reign of the vandal Emperor Shi-Huang-Ti, the destroyer of books.

The many existent treatises, of which the earliest dates from the eleventh century B.C., show the speculative character of the Chinese mind. Tradition ascribes the division of the octave into twelve parts to the famous musician *Lyng-lun*. Wandering in the forest, he was attracted by the song of a male and a female bird, who sounded respectively the six odd and six even tones of the octave. These tones he immediately fixed by tuning a separate bamboo reed to each. The pentatonic, however, is the only scale now in common use; but this may be based upon any one of the accepted tones, according as notated.

TAO-YIN (The Guiding March). Played as the Emperor enters the Temple of Confucius.



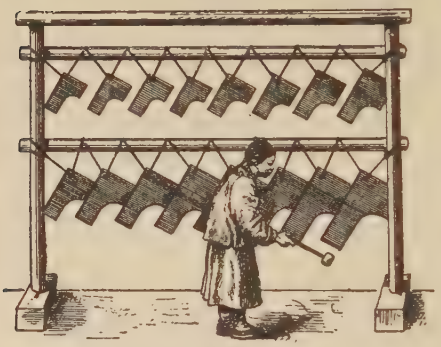
The Chinese think of their scale as descending rather than ascending like ours,—a characteristic common in older systems,—and, with the customary union of art and politics, they give the individual tones names from state institutions.

Kung — The Emperor = Tonic.
Shang — The Minister = Supertonic.
Chiao — The People = Mediant.
Chih — Affairs of State = Dominant.
Yü — Material objects = Submediant.

The most pervasive number in Chinese philosophy is five, and the tones of the pentatonic scale correspond also to the five planets, five points of the compass, five colors, five elements, and so on.

The melodies have a peculiarly wandering character, since

the Chinese centre the interest in the *color* rather than the *progression* of individual tones; and of these tone-colors eight varieties are distinguished, according as the material from which they are derived is skin, stone, metal, baked earth, silk, wood, gourd, or bamboo. The instruments fashioned from these are both fanciful in workmanship and symbolic in character, with those of percussion in the great majority; and especially noteworthy are the *King*, an organ made of



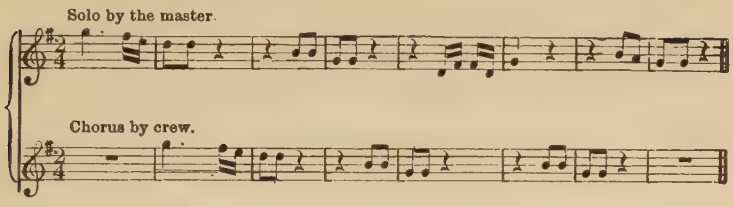
PLAYING THE KING

PLAYING THE SHENG

sixteen carefully-selected stone plates struck by a mallet, which give out a sound described as "less tart than metal, brighter than wood"; the *Bell Organs*, similarly made but with bells instead of stones; the *Sheng*, a precursor of our reed organ, made by inserting twenty-one bamboos, each having a metal reed, into a gourd, which is blown into through a mouth-piece; and the many varieties of drums, in some of which the tone is altered by the insertion of rice. The combination of these instruments into orchestras is common.

Outside of its use in religious functions Chinese music is cultivated only by the lower orders. The most characteristic melodies, therefore, are either ancient hymns or the folk-songs of the sailors and mountaineers.

SONG OF CHINESE ROWERS.

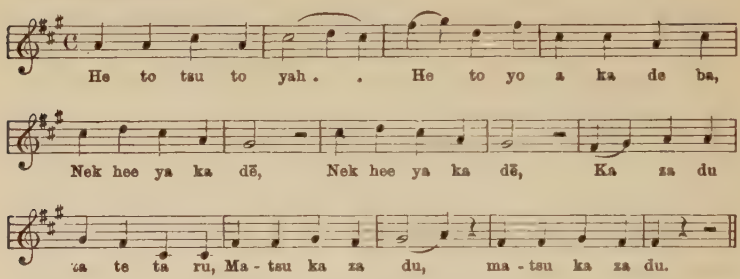


8. Kindred Systems. The most important of these are found in Japan, Java, Siam, and Burmah; and in all of them the pentatonic scale is common, although it undergoes many modifications. In Japan the instruments include the *Samisen*, a three-stringed lute; a rude violin called the *Kokiu;* an oboe used as a trumpet, and made by inserting a tube in a sea-shell; and a number of other stringed instruments, of which

PLAYING THE KOTO

the *Koto* is the most important. Women are admitted into both religious and secular orchestral performances; and the music is poetic and popular in character, sometimes founded upon a scale approaching our chromatic form. The native music, however, is in danger of extermination, on account of the general adoption of the European system into the public schools.

JAPANESE AIR.

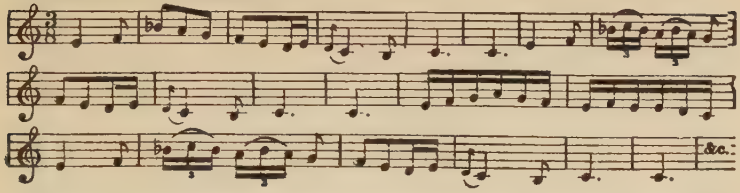


The Javanese have a number of instruments; and in Burmah the instruments include bell and gong organs of twenty-one tones each, and a wooden crocodile with three brass strings on top. In Siam orchestras are numerous, and the characteristic instrument is the *Ranat*, consisting of wooden or metal bars played with a hammer.

9. Music in India. The same tenacity of institutions exists here as is found in China; but the more lively imagination of the Hindoos voices itself in a richly adorned poetry which is reflected in their music by varied rhythms, embellished melodies, and complicated scales. The origin of music is ascribed to the gods; and a well-developed musical system is apparent in the four sacred books called Vedas, which date from cir. 2000 B.C. The Brahmins produced many songs or *Ragas*, which are built upon strict formulæ, and each of which is devoted to a special occasion, is personified as a deity, and is supposed to exercise supernatural powers. Indeed, the use of some of them was so restricted that the person who unlawfully sang them was punished by death.

The musicians are chiefly comprised in two classes of *Bayaderes*, the first consisting of high-caste maidens devoted to the service of the gods, and the second of itinerant musicians of the lower classes. Religious music, strictly regulated and combined with dancing, occupies an important place. There are also orchestras and music dramas.

HINDUSTANI MELODY.



There was formerly an enormous number of scales, of which not more than twenty are now in common use. These are based upon twenty-two minute *srutis*, or nearly-equal divisions of the octave, and are akin to ours in that they have seven tones to the octave. Songs are plentiful, and are rendered with lavish and weird decorations.

PLAYING THE VINA

THE MAGOUDI

Instruments, too, are exceedingly numerous, and show a higher development than those of the Chinese, in the predominance of the strings. The national instrument is the *Vina*, said to have been given by the consort of Brahma, and consisting of a long hollow tube with nineteen movable bridges, over which are stretched seven metal strings, and the tone of which is reinforced by two hollow gourds. Besides this the *Magoudi*, a long-necked, four-stringed guitar, and two rudimentary violins, one played with a bow, are noteworthy.

10. Music in Peru and Mexico. Although these nations were widely distant from the Oriental countries under discussion, it is interesting to note that musical systems were found to exist in both localities when they were first opened to European civilization. These systems were, however, widely different in character: for while that of Peru was idyllic and pastoral, that of Mexico was blatant and barbarous. In Peru the flute was the most popular instrument, the melodies being rendered by a group of four Panpipe players, each of whom sounded the notes belonging to a quarter of the complete scale. The barbaric pomp delighted in by the Mexicans resulted in producing strongly rhythmic music, voiced by numerous instruments of percussion, like bells and rattles, and accompanied by dancing. Music was also the subject of religious fanaticism to such an extent that, at an annual festival, a youth was sacrificed to the god of music.

Section 2

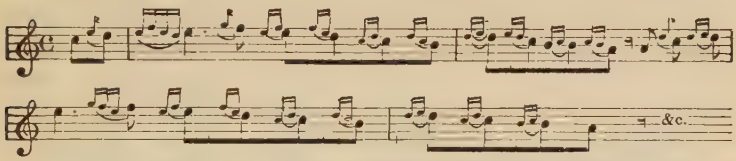
SYSTEMS WHICH HAVE AFFECTED OURS INDIRECTLY

11. Music in Persia and Arabia. There is little actual knowledge of the ancient Persian system, but, since many of its characteristics were undoubtedly transmitted to Arabian music after the Mohammedan conquest of Persia about 700 A.D., we are able to judge something of its nature from the study of the music of the Arabs. The well-known mathematical propensities of the latter people were applied to the structure of the scale, resulting in a very perfect division of the octave into seventeen equal parts, each consisting of one-third of a tone. Thirty-four scales were formed from the notes thus derived, of which twelve were principal; and the minute intervals were employed in the prevalent chant-like melodies, which were dreamy and voluptuous in character, with the peculiarity of alternating duple and triple metre.

Such an appreciation of very small musical intervals

would seem to point toward the existence of delicately adjusted instruments; and of these the Arabs had a great

ARABIAN SONG.



number, chiefly of the string type. One of these, *el 'ud*, which transmitted its name to the mediæval *lute* (precursor of our *mandolin*), consisted of a pear-shaped body having a rather short neck, from which the head was bent sharply back. Its four or more strings were plucked by a plectrum. Similar to this, but of a smaller body and longer neck, was the *tambura*. The modern *santir* is a kind of zither, or table instrument, with many strings. Of a number of members of the viol family, the strings of which were played by a bow, the *Rebab*, a two-stringed violin, was a direct ancestor of our violin.

PLAYING THE REBAB

It was chiefly through these instruments that Arabian music finally came to have important effects upon our own; for when the Arabs, under the influence of Mohammedanism, overran Egypt, North Africa, Turkey and Spain, in the 7th and 8th centuries, they carried with them their musical institutions which later on, especially through the Crusades, came into contact with European civilization. Since, also, Mahomet disapproved of music in

connection with religion, the Arabian music was largely used for social diversion, and hence affected European music principally on the secular side.

12. Music in Egypt. As is the case with other Egyptian institutions, music was very ancient in its origin, antedating

MEN AND WOMEN SINGING TO THE LYRE, DOUBLE-PIPE, AND HARP

3000 B.C., and was intimately connected with religion and through this with astronomy. There were many stages of development, which culminated in the Golden Age, 1500–1200 B.C., when music was employed as a social diversion and as an adjunct of religion, and was placed in the hands of carefully trained professional dancers, players, and singers, who formed orchestras and choruses. National poetry, thus united with song, referred to death, the frailty of human things, and the blessed future state. After the Golden Age, music gradually degenerated, losing its individuality when Egypt was finally conquered by Persia in 525 B.C.

EGYPTIAN HARP OF ELEVEN STRINGS

The data from which we have derived our only knowledge of Egyptian music have been gleaned from hieroglyphics, bas-reliefs, paintings, and remains of instruments; and these show that stringed and wind instruments vastly predominated. The national instrument was the *Harp*, which was

EARLY EGYPTIAN HORIZONTAL HARP

PLAYING THE SHOULDER HARP

made in all sizes, from the portable kinds to the magnificently decorated and enormous temple harps, played upon only by men. The harps varied in number of strings up to twenty-three, and were always constructed without a supporting pillar in front. Other stringed instruments were lutes and lyres.

PRIESTESSES WITH SISTRA

A SISTRUM
(Nine inches high. Berlin Museum)

The chief wind instruments were single and double pipes and flutes; while for martial music there were trumpets, drums, and the *Sistrum*, the last-named a horseshoe-shaped instrument with a handle, played upon by jangling the metal bars fastened across it.

From the structure of the instruments we infer that the scale was diatonic; and also, from the size of the orchestras in which women were allowed to take part, it is possible that some sort of harmony existed. In these orchestras, which were always represented as having a leader, stringed instruments preponderated.

13. Music in Assyria. An equally ancient system existed here, the outcome of the culture of Babylon, which city, dating from 3000 B.C., was merged in the Assyrian Empire

DULCIMER

ASOR

DOUBLE-PIPE

about 1300 B.C. At Nineveh, resplendent in the eighth and seventh centuries B.C., the warlike character of the people was reflected in their instruments, which, though similar to those of Egypt, were yet constructed so that they might be strapped to the body, and thus carried in processions.

PROCESSION OF ASSYRIAN MUSICIANS
(*From the ruins of Nineveh*)

The most popular of these was the *Dulcimer*, shaped like a zither, played by little hammers held in the hands, and mad

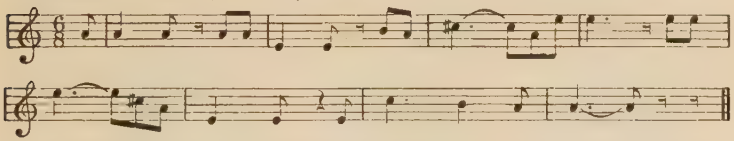
in both horizontal and vertical form; while other instruments were portable harps, lutes, double pipes, trumpets, drums, tambourines, etc. Many instruments of percussion were in use, and all the music was high-pitched and shrill; indeed, the women are represented on monuments as pinching their throats to produce the desired high tones.

Section 3

SYSTEMS WHICH HAVE INFLUENCED OURS DIRECTLY

14. Music in Palestine. The Hebrews probably derived their music from Egypt, Babylon, and Assyria; but though they adopted the instruments of those nations, and themselves contributed little to music on its artistic side, they yet exalted it infinitely, regarding it as a direct means of

ANCIENT HEBREW TUNE.



communication with God. After the founding of the monarchy, cir. 1050 B.C., music was much used by the prophets, who regarded it as necessary to inspiration, uttering their words of wisdom to the sound of "cithars, harps, and timbrels"; and music acquired a prominent place in the temple, where it was performed by large choirs which were accompanied by instruments of a harsh and shrill character. At first men alone were allowed in these choirs, but afterwards women also were admitted, and sometimes dancing was joined to the music. Under Solomon the height of magnificence was reached, and the enormous number of four thousand musicians was provided by the Levites to assist in the service. In the reign of the succeeding kings, however, music lost much of its lofty character through the introduction of secular bands.

It is probable that the melodies were of limited compass, much embellished, and sung in unison. The most interesting feature of the Hebrew singing, however, came from the rendition of the parallel couplets into which most of the Hebrew poetry is grouped, and which form a series of balancing phrases. Thus in Psalm 24: —

a. The earth is the Lord's, and the fulness thereof;
b. The world, and they that dwell therein.
a. For he hath founded it upon the seas,
b. And established it upon the floods.
a. Who shall ascend into the hill of the Lord?
b. Or who shall stand in his holy place? etc.

These responsive verses were probably sung in turn by the two sides of the choir, or by the choir answering a leader; and this antiphonal singing afterwards took a prominent place in Christian worship.

THREE, FIVE, AND SIX STRINGED LYRES OR KINNORS
(*From Hebrew copper coins, British Museum*)

There are many records in the Bible of the use of music. Its invention is ascribed, in Genesis, chapter 4, verse 21, to Jubal, inventor of stringed and wind instruments. Trumpets, made of silver or horn, figure prominently in religious functions, and are headed by the *Shofar*, a horn trumpet used to call the congregation together. Moses directed the manufacture of two immense silver trumpets to be used as signals; and in Joshua, chapter 6, verse 20, the walls of the enemy's city fall at the sound of the trumpets blown by seven priests.

Of stringed instruments the principal were the *Kinnor*, translated *harp* but probably a form of lyre, upon which

THE SUPPOSED HEBREW LYRE, OR KINNOR

SHOFARS USED IN JEWISH SYNAGOGUES

David played before Saul; the *Nebel* or psaltery, a square table instrument, the strings of which were plucked by the fingers; and the *Asor*, an oblong psaltery. Besides these, Egyptian instruments of rhythm, and flutes were employed, although it is a notable fact that drums were wholly absent.

15. Music in Greece. Much importance was attached to music in Greece, and its nature and uses were made the object of study by the most profound philosophers; yet for several reasons music did not develop at all proportionately to the other arts. One of these reasons was the Greek predilection for the visual arts, which voiced itself in the beauty of line and the symmetrical proportions of plastic productions. Another was the fact that, while occasional supporting chords might have been used with melodies, the Greeks never arrived at a logical system of harmonic combinations, with the result that music was severely limited in its scope. Partly on this account, also, music never attained an independent existence, but was rigidly subject to poetry, as was painting to architecture. But with all its limitations, Greek music had a considerable influence on our own; both directly,

transplanted to our system through the work of the early Christians, and indirectly, in the study of Greek ideals which has been active at various periods.

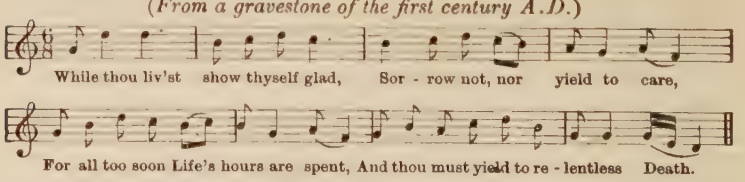
Notwithstanding the many ancient writings on the subject of Greek music, however, our knowledge of it is extremely vague; since many of these accounts, written at different periods, seriously conflict, and also since many of them are rather theoretical than practical. Very few authentic fragments of Greek music are extant, and the interpretation of these, even, is the subject of much controversy.

16. Periods of Greek Music. In considering the entire history of Greek music it is convenient to divide it into three periods.

The first of these, extending from 1000 B.C. to 660 B.C., is largely mythical, and is valuable only in showing the general status of the art. The power of music at this time is considered immense, as is shown by the story of Orpheus, who attracted rocks and stones by his playing, and of Amphion, who built Thebes to the sound of his lyre. The lyre, invented by Hermes, afterwards becomes an attribute of Apollo, who flays alive Marsyas, the flute player, for daring to contest with him musical supremacy. *Homer* (cir. 950 B.C.) asserted that music could arouse the deepest emotions; and heroic poetry was recited by the bards to the accompaniment of the lyre. The Pythian games, also, founded about 1000 B.C., introduced musical contests as an important feature.

ANACREONTIC SONG.

(*From a gravestone of the first century A.D.*)


While thou liv'st show thyself glad, Sor - row not, nor yield to care,
For all too soon Life's hours are spent, And thou must yield to re - lentless Death.

The second period, extending to the Macedonian conquest, 338 B.C., was begun by the impetus given to music through

the opening of intercourse with Egypt, in 660 B.C., and was marked by the union of music and poetry with instrumental accompaniment. The first important musician of the epoch was *Terpander*, the Spartan, who increased the four strings of the lyre to seven, improved notation, and founded the Lesbian school, which included the musician *Arion*, and the poets *Alcæus* and *Sappho*. Arion, to whom is attributed the invention of the *dithyramb*, or Bacchanalian song, was the subject of a mythical tale in which his music caused the dolphins to save him from drowning. *Pythagoras* (d. about 500 B.C.), a noted theorist and philosopher, added an eighth string to the lyre, and investigated musical intervals by the aid of a one-stringed instrument called the *monochord*, as a result of which he systematized the scales, making the octave to consist of the union of a perfect fifth and a perfect fourth.

SAPPHO AND ALCÆUS
(*Alma-Tadema*)

The most important use of music during this epoch, however, was in connection with that outgrowth of the Bacchic festivals known as the Attic drama, which, with Sophocles, Æschylus, Euripides, and the comic writer Aristophanes as leaders, flourished in the fifth century B.C. during the golden

age of Attic supremacy. While all the dialogue may have been musically intoned, the chief use of music was in connection with the chorus, which, varying in numbers, sung while marching or dancing around the altar, to an accompaniment of lyres and flutes, commenting meanwhile upon the action of the play. *Tisias* (640–556 B.C.), a noted chorus director, was the originator of chorus forms which afterwards came into conventional use, and which ultimately gave rise to laws still retained in connection with poetry: —the *strophe*, or turning towards the altar, the *antistrophe*, or turning in the opposite direction, and the *epode*, sung after these motions. It was considered an honor to belong to this chorus, whose numbers were recruited from the best families, and whose leader was also a man of distinction.

The philosophers *Plato* (d. 347 B.C.) and *Aristotle* (d. 322 B.C.) exalted the æsthetic, in opposition to the scientific view of music held by Pythagoras, proclaiming its moral influence over youth; and *Aristoxenus*, pupil of Aristotle, left an important musical treatise on the latter's doctrines. Late in this period Asiatic characteristics appeared in the enlargement and varied makeup of instruments, and in the rise of instrumental virtuosi.

The third period extends beyond the Roman conquest, 146 B.C., and into the first centuries of the Christian era. It was marked by a degenerate taste for virtuosity. Several serious writers, such as Plutarch (1st century A.D.) and Alypios (4th century), left enlightening works.

17. **Greek Modes.** The original Greek scales, or *modes*, as they were called, were all constructed within the compass of a perfect fourth, the primary interval fixed by Pythagoras. Each mode consisted of four notes, corresponding to the original four strings of the lyre; and the difference between these modes lay in the arrangement of their intervals, since only the highest and lowest notes were always the same distance apart, and in the pitch of this perfect fourth

within which they were comprised. Modes were thought of as extending downward; and they were of three kinds, the *diatonic*, composed of tones and half-tones, the *chromatic*, of two half-tones plus an interval of a tone and a half, and the *enharmonic*, of two quarter-tones plus an interval of two whole tones. The diatonic modes were the most important, while the two other kinds were frowned upon by the purists; and each of the diatonic modes was supposed to possess distinctive attributes, such as the Dorian, manliness, and the Lydian, inspiration. The principal diatonic scales were seven in number, namely the Dorian, Phrygian, Lydian, Mixo-Lydian, Hypo-Dorian, Hypo-Phrygian, and Hypo-Lydian; and there were also combinations of tetrachords into the Lesser Perfect system, extending an octave and a half, and the Greater Perfect system, extending for two octaves. For notation the Greeks used letters, placed in different positions, to denote the pitch but not the character of sounds.

18. Greek Instruments. The Greeks were especially fond of stringed instruments, which were not fretted or played with a bow. A number of varieties were grouped under the general term of *Lyre*, all developments from the original construction of a tortoise shell with two branching horns, having also a cross piece to which the strings were attached. The strings varied in number from an original three to ten or even more, in the later period. Lyres were carried strapped over the right shoulder, and were played either by the fingers or by a plectrum. The *Cithara* was an important variety of the lyre, more heavily built than the ordinary forms, however, and with wooden sides. The *Trigon*, or three-cornered instrument which took the place of the harp, and the *Magadis*, of which the strings were so divided that the upper part of them

Greek Lyre, or Chelys

ANACREON
(*Villa Borghese*)

APOLLO CITHARADOS
(*Vatican Museum*)

ERATO
(*British Museum*)

sounded an octave lower than the lower part, were later forms. From the latter instrument came the term to "magadize," or to sing with the voices an octave apart.

SYRINX OR PAN'S PIPE

Wind instruments were the *Aulos*, or long flute, the small single and double flutes, and the *Syrinx*, or *Pan's pipe*, — the last-named a mouth organ consisting of several reed pipes bound together, each giving a different note of the scale. Percussion instruments were few in number, and of small size, including chiefly forms of tambourines and cymbals; and trumpets were also employed.

19. Music in Italy. The Etruscans were the earliest people of Italy to cultivate art, which they adopted from the Greeks of Asia Minor. Of Greek instruments, the flutes, single and double, were especially in vogue, figuring at sacrifices, funerals, and feasts, as early as 167 B.C. The Romans, whose genius was practical rather than ideal, early borrowed Grecian instruments; and after the Roman conquests, and the establishment of the Empire, all kinds of alien music were introduced. Dionysian troupes of actors came from Greece, pantomimists from Egypt; while large and blatant orchestras were organized. Trumpets, introduced by the Lydians, especially attracted Roman martial spirit, and were constructed in many forms. Roman emperors affected art, notably Nero (r 54–68 A.D.), in whose reign the organ,

PERFORMERS ON THE TUBA AND BUCCINA
(From Trajan's Pillar)

invented in the third century B.C. by an Alexandrian mechanic, became popular. In these "hydraulic organs" wind was forced into the pipes by means of water pressure.

Thus the Romans performed for music a service similar to that which they did for other arts; namely, while contributing little that was original, they yet disseminated broadcast musical ideas hitherto peculiar to individual nations. A Roman who especially contributed to this result was the theorist *Boethius*, who improved tuning and notation, and laid down rules in his "Art of Music" which sought to reconcile the science of Pythagoras with the æstheticism of Plato and Aristotle. His book had wide influence, and was regarded as an authorized guide for composers up to the sixteenth century.

Summary

Of the beginnings of music we know little, save that it is probably as old as speech itself, that scales were built up slowly, and that instruments resolved themselves into three principal types.

Of systems little connected with our own the most important are found in China and nearby nations, and in India. The music in India is of a higher type than that in China, evidenced by the predominance of stringed instruments, and by the fact that, while the Chinese music is used merely for speculation or diversion, that of India is highly poetic. Both systems, however, are fettered by conventionality.

Arabian music, which absorbed also that of Persia, indirectly affected our own system through Mohammedan conquests, and then chiefly on the instrumental side. Egyptian and Assyrian music, involving many stringed instruments, of which the *harp* in Egypt and the *dulcimer* in Assyria were highly developed, reacted on Greek and Hebrew music, and through them upon our own.

In close touch with our system were Hebrew music, with its energy and spiritual significance; Greek music, which

allied rhythm and melody, fixed the tetrachordal scale system, and exalted the function of music through the investigations and writings of philosophers; and Roman music, which chiefly made known to the world the results of individual systems.

READING LIST

Section 1

Parry, Evolution of the Art of Music, chaps. 1–3.
Rowbotham, History of Music. Introduction; bk. 1, chaps. 7-10; bk. 2, chap. 3.
Wallaschek, Primitive Music.
Naumann, History of Music, chap. 1.
Baltzell, History of Music, lesson 1.
Dickinson, Study of the History of Music, chap. 1.
Boise, Music and its Masters, chaps. 1–2.
Engel, National Music; Engel, Ancient Music; Engel, Musical Instruments.

Section 2

Parry, Art of Music, chaps. 2, 3.
Rowbotham, History, bk. 3, chap. 4; bk. 2, chaps. 1–2.
Naumann, History, chaps. 2, 4.
Baltzell, History, lesson 2.
Hermann Smith, The World's Earliest Music.

Section 3

Parry, Art of Music, chap. 2.
Rowbotham, History, bk. 2, chaps. 3, 7; bk. 3, chap. 1.
Naumann, History, chaps. 3, 5, 6.
Baltzell, History, lessons 2–4.
Dickinson, Study of Music History, chap. 2.
Dickinson, Music in the History of the Western Church, chap. 1.
Stainer, The Music of the Bible.
Boise, Music and its Masters, chap. 3. (Music of the Bible.)
Munro, Modes of Ancient Greek Music.
Chappell, History of Music (especially for Greek music).

For all three sections, see Pratt's History of Music, Introduction and Part I.

CHAPTER II

Mediæval Music

20. Sources. During the Dark Ages, two sources contributed toward the formation of our musical system. The first, the *religious*, developed in the ritual of the early church, and acquired form and substance chiefly by the labors of the monks, cut off from worldly matters in the seclusion of the cloisters. The second, the *secular*, developed from the spontaneous songs and dances of the people, disseminated by wandering minstrels. The chief distinction between these two styles lay in the variety of rhythm peculiar to each. The rhythm of church music was *verbal*, dependent solely upon the expression conveyed by the words themselves, which were thus made prominent over musical structure; the rhythm of secular music was that of *gesture*, corresponding to the physical movements of the dance, and therefore consisting of a series of pulsations, regular in time, and grouped into short and balancing periods. These two sources were of necessity quite distinct during the Dark Ages, extending to the twelfth century; but later, the thought intercourse incited by the Crusades caused them to react upon each other.

Section 1

RELIGIOUS MUSIC

21. Early Christian Music. The new ideas of Christianity, arising in the midst of the profligacy of Rome, gave impetus to a style of music removed as far as possible from that employed in the corrupt society of the times. Owing to severe persecutions, notably by Nero, about 64 A.D., and

Diocletian, about 303 A.D., the adherents of the new tenets were obliged to cover up all traces of their acts; and therefore few records of their music are preserved. We know that it was purely vocal; that it was spiritual and elevated in character; and that it was in the form of simple unison chants, to which the psalms were sung, probably antiphonally, as in the synagogues. As Christianity flourished especially in Asia Minor, many melodies must have had a Greek origin; while Hebrew melodies were undoubtedly also transplanted into the church. That music was held in high esteem is witnessed by the honor paid to its patron Saint Cecilia, who died about 230, and by the testimony given in the writings of both Christian and non-Christian historians of the period. The spirit of Christianity, which centred the thought upon the joys of the future life, early voiced itself in hymns, the first complete one of which is by Clement of Alexandria (d. 220 A.D.). Parts of liturgical songs, like the *Gloria in Excelsis*, and the *Te Deum*, may have been written even earlier.

22. Establishment of Ritual. The dream of a Holy Catholic Church which had arisen in the second century was realized when Emperor Constantine (306–337) made Christianity the state religion. He and his mother erected magnificent churches, church government was centralized and solidified on the lines of the Roman constitution, and a service was elaborated, befitting the new status of Christianity. Congregational singing was curtailed, and finally abolished except for a few responses, by the Council of Laodicea, which about 367 decreed that music should be rendered by choirs alone. To supply these choirs, singing schools were established at Rome, whence teachers were sent to other countries, where they formed other schools. Under Charlemagne, important schools of this nature were located at Metz and Soissons. A liturgy, adequate for the demands of the sumptuous services, was worked out gradually, as to words and music

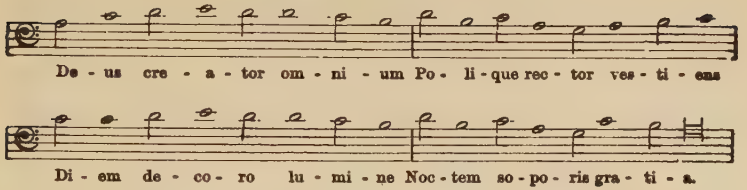
to its completion, probably in the eighth century. In this the *mass* was made the central feature, and the focus of most elaborately prescribed music.

23. Eastern and Western Church. After the division of the Roman Empire, in 395, church history divides into that of the Eastern and Western Churches, though the final schism did not occur till the eleventh century. An important contribution of the Greek church was the multitude of striking and devout hymns, written in the course of the first thirteen centuries, but culminating about 800. Many of these, like the *Glorias* and the *Magnificat*, made their way into the services and private devotions of the Western church. Latin hymnody, equally important, flourished during the same period.

Music in the Eastern church developed on similar lines with that in the Western, though it tended toward more Oriental ornamentation, and more diversity of style, owing to lack of central government. The history of our music system follows, therefore, its progress in the Western church.

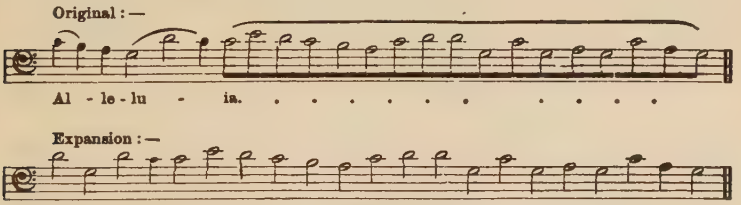
24. Plain Chant. The music adopted for the church ritual, probably founded upon the music used by the early Christians, consisted of more or less elaborate melodies sung in unison, in the form of *intonations*, to be rendered by priest or choir, and for the performance of which rigid rules were laid down. These melodies varied widely in style, according to their texts and the epoch in which they were written. The compass was small, rarely exceeding an octave. They were either *syllabic* or *florid;* in either case the melody was absolutely dependent upon the words of the text. In the former case each syllable was sung to but one note; in the latter, syllables were sometimes emphasized by various inflections of the voice, which, in certain places, as on the last syllable of *Alleluia*, were elaborated to the extent of a complete melody.

EARLY HYMN, AEOLIAN MODE, SYLLABIC.



About the eighth century the custom arose of giving words to these ornamental notes, which the congregation were allowed to take up as a response. These responses were called *Sequences*, and, as a form of popular song, they multiplied greatly. The "Dies Irae" and the "Stabat Mater" are examples of these.

ALLELUIA EXPANDED TO A SEQUENCE.



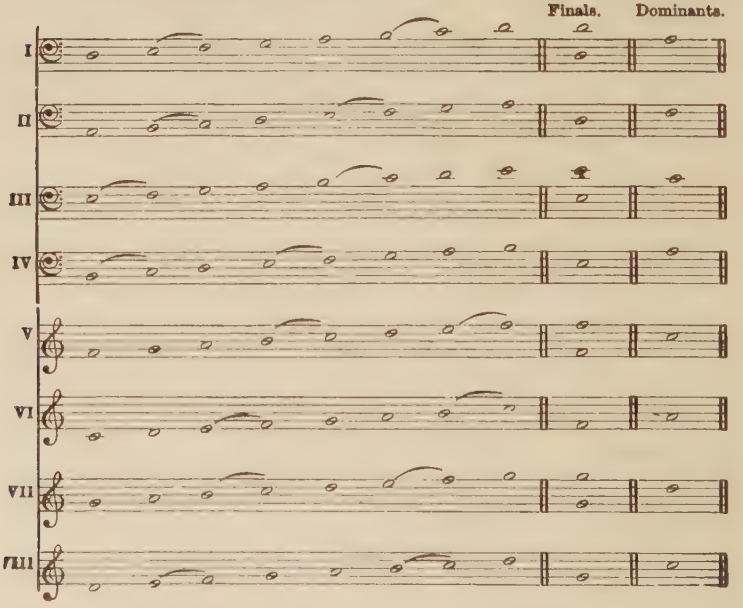
The entire process of intoning described above was called "Plain Chant," "Choral" or "Gregorian Chant," from Gregory the Great, to whom its compilation was for a long time erroneously ascribed.

25. Gregorian Modes. The scales selected as basis for the Plain Chant were named "Gregorian Modes," also after Pope Gregory, and were modelled after the Greek modes, with which they were supposed, probably erroneously, to be identical. The original *Authentic* modes, four in number, were named respectively *Dorian*, *Phrygian*, *Lydian*, *Mixo-Lydian*. Later, to give greater compass, four *Plagal* modes were added, each a fourth below its corresponding Authentic, and these were named from the originals by prefixing the

word "Hypo." After 800, four other modes were also adopted, but did not attain equal importance. Modes consisted of successions of whole and half tones, corresponding to intervals found in our major scale; and in each mode the *final*, or starting note, and the *dominant*, or reciting note, received prominence. In the Authentics the finals were the lowest notes; in the Plagals they were the fourth of each scale. The dominant was the fifth of each Authentic, and a third below that in its relative Plagal, except that B was always changed to C. In the following table the finals are in capitals, the dominants in italics, while connected letters show half tones: —

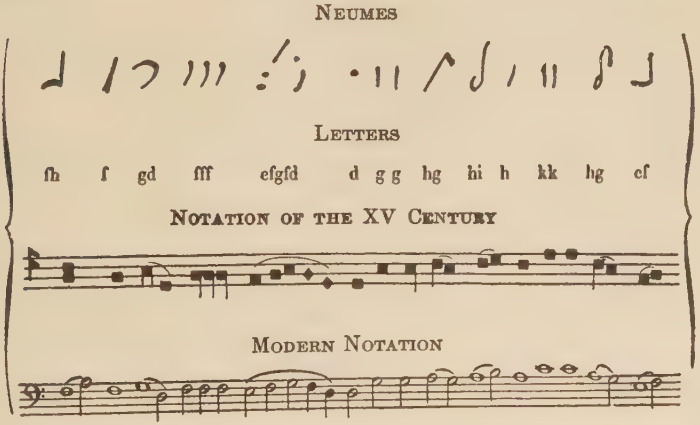
Authentic		*Plagal*	
I Dorian,	D ef g *a* bc d	II Hypo-Dorian,	a bc D e*f* g a
III Phrygian,	Ef g a bc d e	IV Hypo-Phrygian,	bc d Ef g *a* b
V Lydian,	F g a bc d ef	VI Hypo-Lydian,	c d eF g *a* bc
VII Mixo-Lydian,	G a bc *d* ef g	VIII Hypo-Mixo-Lydian,	d ef G a bc d

TABLE OF GREGORIAN MODES.



If the melody went to or above the sixth note above the final, the mode was Authentic; otherwise it was Plagal. Each note had especial emotional significance, though the lines thus drawn were not absolute; thus, the Dorian was *grave*, the Hypo-Dorian *mournful* (both used in the "Dies Irae"); the Phrygian was *exulting*, the Hypo-Phrygian *harmonious* (both used in the "Te Deum"); the Lydian was *gladdening*, the Hypo-Lydian *devout;* the Mixo-Lydian was *angelic* (in the "Gloria"), the Hypo-Mixo-Lydian was *sweet.*

26. Neumes. Notation was originally by letters, as in the Greek system; but in this, the use of the first fifteen letters of the alphabet (omitting J) was simplified by *Boethius* (par. 19) to a double use of A to G, in capitals for the lower octave, and small letters for the upper, while the latter were doubled (aa, bb, cc) for the still higher octave afterwards added.



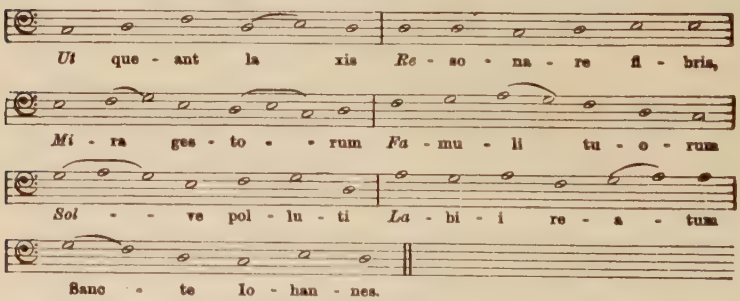
In the eighth century a system of so-called *Neumes* was invented, consisting of a number of graphic signs placed over words to suggest the trend of the melody. Especially important were the *virga* /, meaning a rising inflection of the voice; the *punctum* \, a downward; the *podatus* √, down and then up, the *clivis* /, up and down; the *torculus* /, down,

up, down; the *porrectus* ⋀, up, down, up; the *scandicus* ⁄, up three notes; and the *climacus* ⁄, down three notes. From these, various combinations were formed, denoting more complicated inflections.

The need of more definiteness, however, led to the adoption of a red starting line, about 900, to which the initial sound letter was prefixed, to show the pitch of the note on the line. Next, a yellow line was also drawn, and afterward two black lines were added, completing the four-lined staff, adequate for the compass of the Gregorian modes. Letters, still prefixed to indicate the pitch, afterwards became *clef* or *key* signs. *Neumes* also took more definite shape for use on this staff, until they arrived at the "square notation" of the fifteenth century, as follows:—*virga* ⌉, *punctum* ■, *podatus* ■, *clivis* ■, *torculus* ■, *porrectus* ■, *scandicus* ■, *climacus* ■, and the like.

27. Guido d'Arezzo. A Benedictine monk of Arezzo named Guido (died cir. 1050) was prominent in these reforms, whence he is sometimes called the "father of music." To

HYMN TO ST. JOHN THE BAPTIST.

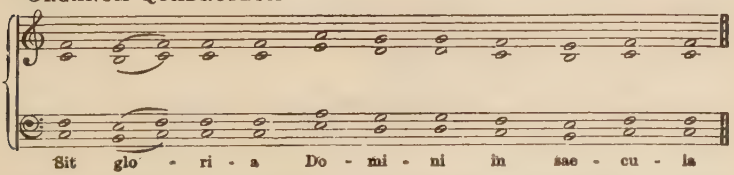

Ut que - ant la xis Re - so - na - re fi - bris,
Mi - ra ges - to - - rum Fa - mu - li tu - o - rum
Sol - - ve pol - lu - ti La - bi - i re - a - tum
Sanc - te Io - han - nes.

him have been ascribed inventions probably perfected by himself, though incited by former musicians. One such invention was that of *solmisation*, or the process of reading scales by the syllables *ut, re, mi, fa, sol, la,* taken originally from the initial syllables of the lines of an ancient hymn to

John the Baptist, which began on successively higher degrees of the scale. Another divided the entire scale into seven interchangeable hexachords, or groups of six notes each, beginning on G, c, f, g, c′, f′, g′. The lowest of these started with a foundational G, or *Gamma*, called *Gamma ut*, whence the name *Gamut*, afterward applied to the entire scale compass. To effect the proper sequence of intervals in these scales, which always required a semitone between the third and fourth notes, B was made a movable note, sometimes marked *B rotundum* (B♭, whence our flat), sometimes *B quadratum* (B♮, whence our natural). Later the seventh note was fixed in the scale and took the syllable *si*, the first letters of the words *Saint Iean*, to whom the hymn was dedicated. The system thus evolved was extremely complicated for the singers, and for simplicity there was used in the singing schools a curious device, known as the Guidonian Hand, by which each finger-joint represented certain syllables of the hexachords.

28. Organum. The first attempts at combining sounds are involved in obscurity. A form of such union called the *drone bass*, in which one part sang a continuous bass note to another moving part, was of great antiquity; and, owing to the varied compass of voices, octave singing must always have existed where voices were used together. For the same

ORGANUM QUADRUPLUM.

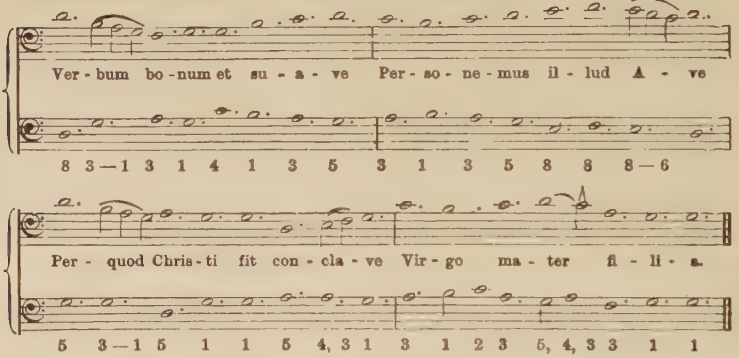


reason, a habit of singing the lower voices below the upper at a distance of a fifth or fourth came into use in mediæval times. This custom was recorded in the treatises of various musicians who lived in the tenth and eleventh centuries, receiving the equivalent titles of *organum* and *diaphony*. According as one, two or three parts were added to the origi-

nal melody at distances of fourths, fifths and octaves from each other, the organum was called *duplum*, *triplum* or *quadruplum*.

29. Discant. In the eleventh and twelfth centuries the harshness and monotony of this primitive style was somewhat modified by the introduction of other intervals, called *symphonies*, and by the addition of some variety in respect to

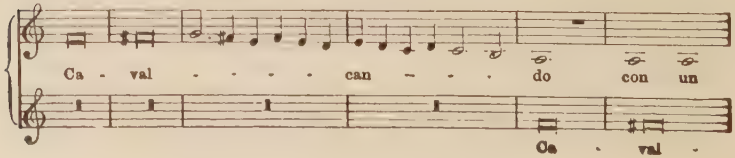
EXAMPLE OF DISCANT (Early twelfth century.)

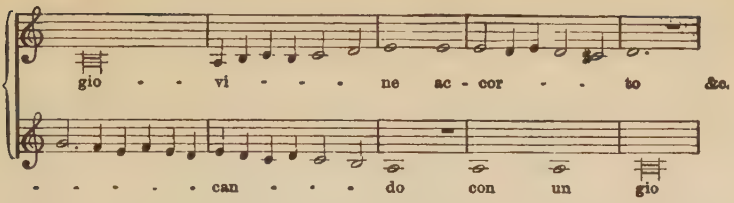

Ver - bum bo - num et su - a - ve Per - so - ne - mus il - lud A - ve
8 3—1 3 1 4 1 3 5 3 1 3 5 8 8 8—6
Per - quod Chris - ti fit con - cla - ve Vir - go ma - ter fi - li - a.
5 3—1 5 1 1 5 4, 3 1 3 1 2 3 5, 4, 3 3 1 1

rhythm. Taking a known melody, either religious or secular, as basis, or *cantus firmus*, the composer wrote an additional part to be sung with it, but differing in rhythm, and involving, besides fourths and fifths, unisons, octaves, and a few so-called dissonances. The name *discant*, or "singing apart," was given to this process, and the additional melody was called the discanting part.

30. Counterpoint. The more definite assertion of the important principle of contrast naturally followed. It was discovered that a melody which was opposed note against

OLD ITALIAN CANON.





note to the *cantus* offered great possibilities for the development of this principle; and musicians eagerly attacked the new problems thus presented. Thus, after 1200, the new science of *Counterpoint* (*punctum contra punctum*), as it came to be called, grew rapidly, and the succeeding three centuries witnessed an unparalleled struggle over material which, from a formless and crude mass, was finally brought into a malleable and shapely condition. Beginning by adding a single melody to the given *cantus*, composers experimented with the conjunction of three, four, and sometimes many more parts, treating the work as an intellectual subtlety, in which the adherence to arbitrary rule was of paramount importance. A peculiar phase was reached when two familiar melodies were, so to speak, rubbed together, by modifying rhythms, and by making changes absolutely necessary to eliminate the harshest dissonances. To secure unity, the principle of *repetition* was hit upon. A phrase stated in the original voice was repeated in another, and from this device the form of the *Canon* emerged, in which one voice imitates another, note for note, at a given distance.

31. Musica Ficta. Singers themselves contributed not a little to the resources of the new science by experimenting on their own account. Prominent vocalists delighted in varying their parts, as written, by embellishments, or by extemporizing chromatic notes to soften the harsh effect of some of the intervals. This *musica ficta*, "false music," as it was called, at first frowned upon by composers, finally made its way into authorized usage, and resulted in smoother

writing for voices, as well as in the employment of accidentals, thus paving the way for modulation.

32. Mensural Notation. With part-writing came the necessity for expressing time values in notation, and to *Franco*, a musician of uncertain data who wrote a valuable treatise on the subject, is credited the invention of a vehicle for this purpose. It is certain that about his time a system of notes came into use modelled after the neumes, but expressing time values. These were:—

- duplex longa, *or* maxima
- longa perfecta
- brevis
- semi-brevis

A difficulty which complicated mensural notation for a long time was the regulation of note values to allow their use in both triple and duple metre. At first a *maxima* equalled three *longae* in triple time, and two *longae* in duple time, with proportional uses of the other notes; and it was much later before the device of the dot was invented. The sign of a circle ○ placed at the beginning of the staff indicated perfect or *triple* time, regarded as a symbol of the Holy Trinity; while a broken circle ☾ indicated imperfect or *duple* time. A line of diminution drawn through the circle ⌀ reduced the measure one-half its value.

Clefs	XIII Cent.	XV Cent.	XVII Cent.	XIX Cent.
C clef				
F clef				
G clef				

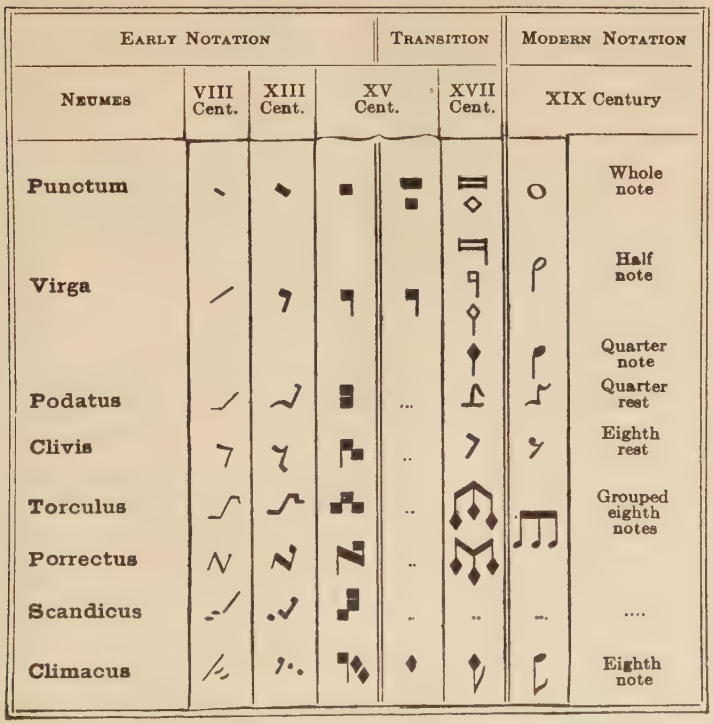
DEVELOPMENT OF THE CLEFS

By the fifteenth century the five-lined staff was employed for vocal writing; and in the same century notes with white heads, modelled after the black ones, appeared. Lozenge-

shaped black notes with stems finally served for the shorter notes, as follows:—

maxima	semi-brevis
longa	minima
brevis	semi-minima
	fusa

Red notes were also in use, although their exact character is disputed. Accidentals were soon employed, though bars and braces did not exist till 1600. The influence of the neumes was shown in the complicated *ligatures*, which were still employed for groups of notes, to represent voice-inflections.



The Development of Notation

Section 2

SECULAR MUSIC

33. Folk Music. Songs and dances, characteristic of different nationalities, existed from a remote period. The origin of most of these is lost in obscurity. Many were very ancient; some were derived from church music, while others were invented by minstrels in the Middle Ages. From their frequent combination with dancing, strong rhythms were prevalent; and from their adaptation to simple strophic forms of poetry, simple metric forms resulted. A great variety of instruments, used as accompaniment to solo voices, gave rise to modern tonalities, and harmonies in which the pleasanter intervals of the third and sixth were freely employed.

While all countries contributed their share of folk-music, that of Germany and France attained especial importance. In the former country it was characterized by conciseness of form and absence of embellishment; while in the latter it furnished themes for the contrapuntal schools which appeared in the Netherlands.

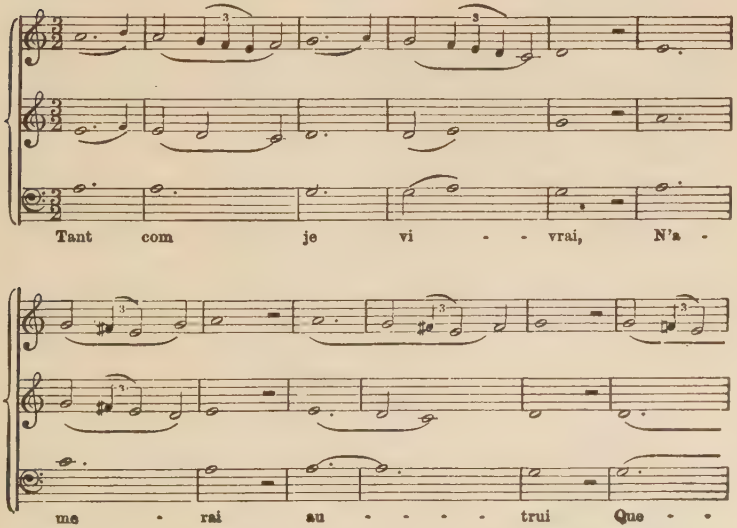
34. The Minstrels. In the Middle Ages there were two classes of Minstrels. Those of the first, called Bards, were found chiefly in the northern countries, where they encouraged patriotism by their recital of heroic deeds. Those of the second class comprised a vast number of itinerant musicians who roamed over Europe, earning a precarious livelihood, performing tricks in addition to their music, and exhibiting trained animals at fairs and village festivals. At first they were treated as outcasts of church and society, outside the pale of the laws; but, after their ranks had been largely recruited as a result of the Crusades, it was found necessary to enact restraining laws concerning them. They also came eventually to be employed to some extent

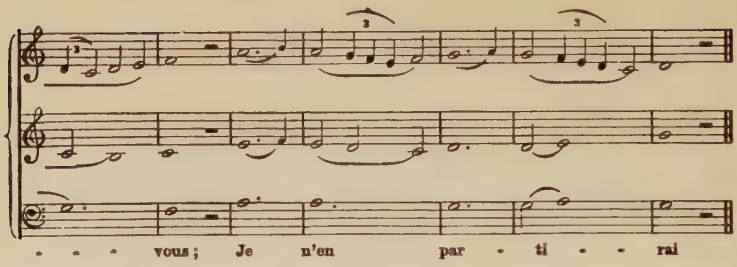
by the church, in its Miracle plays. In France, where they were especially numerous, they were called *Jongleurs*.

Flocking to the cities, in the thirteenth century, minstrels frequently formed *guilds*, similar to those of other trades, which controlled the standards and actions of their members. Such guilds arose in France, England, and Germany, where some of them survived until quite recent times. Names like "Town Pipers" were given them; and the leader of a guild was called "Piper King," "Violin King," and the like. Minstrels who did not join these guilds entered military bands or private orchestras.

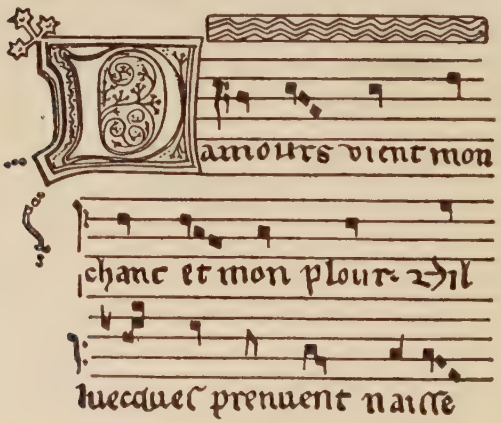
35. Troubadours and Trouvères. The *Age of Chivalry*, which began in the twelfth century as an offshoot of the Crusades, resulted in France in the affectation of the romantic manners of Provence. With the study of the

RONDEAU by Adam de la Hale.





Provençal customs and language came a taste for its poetry and music, and the consequent formation of a class of courtly poets and musicians, who travelled about, serenading their dames with their original compositions, assisted by hired *Jongleurs*, during the twelfth and thirteenth centuries. In the south of France these were called *Troubadours*, as also in Italy and Spain; in the north of France they were called *Trouvères*. Prominent among them were *William, Count of Poitiers; Richard I.* of England; *Thibaut*, King of Navarre; and, especially, *Adam de la Hale* (d. cir. 1287).



NOTATION OF FRENCH TROUVÈRES

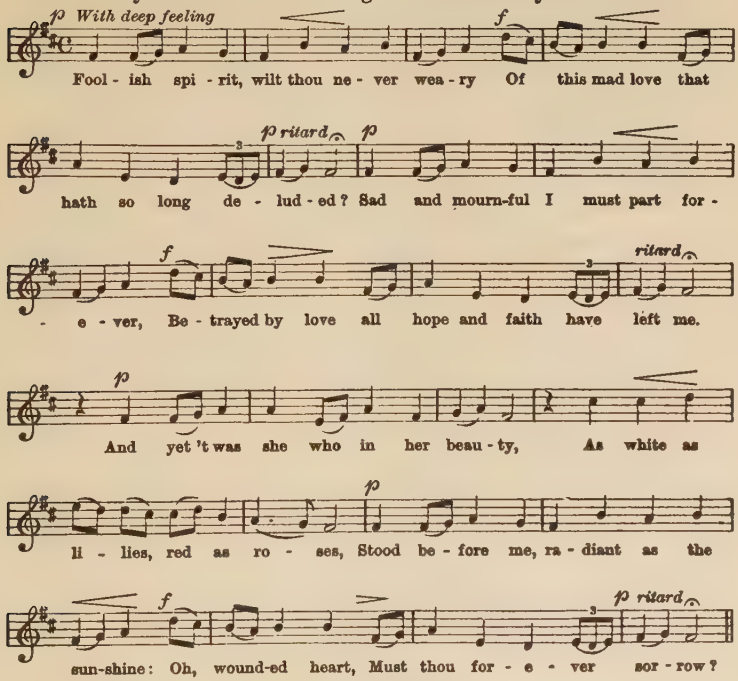
Their simple rhymed stanzas of amorous poetry, wedded to corresponding music, were in the forms of the *chanson*, *sérénade*, *pastorelle*, *tenson*, and the like, all written in the church modes, although in a clarified style. Unaffected at first, these songs afterwards degenerated through extravagance of language. Some of them, pene-

trating to the lower classes, became the nucleus of folk-songs; others became the basis of church compositions.

36. Minnesinger. These "love singers" carried on a movement in Germany, and especially in Suabia and Austria, parallel to that of the Troubadours, although they wrote in a more serious style, and with a wider range of topics,

A Minnelied. (Broken Faith.)

Poetry by Heinrich von Morungen. Melody by Prince Witzlav.


p With deep feeling
Fool - ish spi - rit, wilt thou ne - ver wea - ry Of this mad love that
f
p ritard
p
hath so long de - lud - ed? Sad and mourn-ful I must part for -
f
ritard
- e - ver, Be - trayed by love all hope and faith have left me.
p
And yet 't was she who in her beau - ty, As white as
p
li - lies, red as ro - ses, Stood be - fore me, ra - diant as the
f
p ritard
sun-shine: Oh, wound-ed heart, Must thou for - e - ver sor - row?

which included Chivalry, Patriotism, Piety, and Nature. Many men of rank were among them, as also some of humbler birth, while *Jongleurs* were less often employed. Their compositions, written in the Gregorian modes, all showed "the simple heartiness of the German character." The

principal forms of composition were the *lay*, *song* (*Lied*), and the *proverb*. The "tone" of a song was synonymous with our word *metre*.

In the twelfth century, *Kürenberger*, *von Aist*, and *Spervogel* were chief; in the thirteenth century, the "perfection period of courtly poetry," were *Wolfram von Eschenbach*, *Walther von der Vogelweide*, *Prince Witzlav*, and *Heinrich von Meissen*. The last named (d. 1318), called "Frauenlob," is a connecting link to the Meistersinger.

REINMAR, THE MINNESINGER
(*From a MS., XIII Century*)

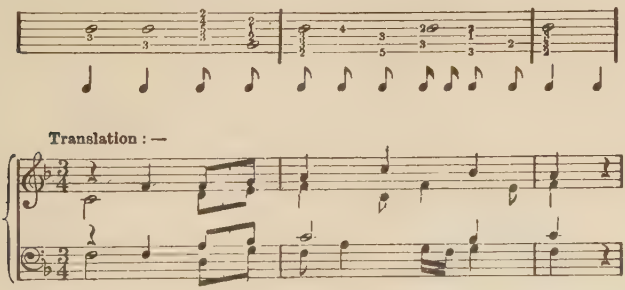
37. Meistersinger. An outcome of the work of the Minnesinger was the cultivation of highly conventionalized song-writing by the guilds of artisan musicians. The first of these was founded at Mayence in 1300; thence they spread to many other cities. These guilds were incorporated, and admission through apprenticeship led to the grades of *singer* and *mastersinger*, for which candidates were judged at periodic contests held in churches, when their compositions were tested in public as to their conformity to scripture, their rhythm and rhyme, and their originality and conventionality. These compositions, largely religious, were stilted and prosaic, and the melodies received eccentric titles, like "The Glutton," "Maidenly Grace." *Hans Sachs* of Nuremberg (1494–1576) was the most famous Meistersinger.

38. Secular Instruments. Many Oriental instruments, imported by the Crusaders, were added to the list of those already existing, and were used for accompaniments to the songs and dances. A process of selection extending through several centuries resulted in the survival and perfection of

those chosen for our modern orchestra. Stringed instruments were of two types, — those plucked or struck, and those bowed. Of the first class were the *harps*, *guitars*, *psalteries*, and *lutes*, of which the last named became especially popular, and were made in many varieties of sizes and shapes; also under this class were the keyed-stringed instruments, known as *claviers* (par. 65), which were later in development. Of the second class were the many forms of the *viol*, the predecessor of the modern violin family (par. 86), for which the Arabian *Rebab* and the Welsh *Crwth* probably served as progenitors. Many kinds of *pipes* were popular, including those of the reed and whistle types, while trumpets and horns served for martial purposes. Instruments of percussion were not numerous.

39. Tablatures. With the increased compass of instruments an enlargement of the scheme of notation became

ITALIAN LUTE TABLATURE.



necessary, and this gave rise to systems of *tablatures*, adapted to individual kinds of instruments. The lute tablature, for instance, represented the strings of the instrument by lines, on which letters designated the positions of the fingers for the production of the required tone.

Summary

Early Christian music, systematized for use in the church ritual, developed into the Gregorian chant style, based upon the Gregorian modes, supposedly of Greek origin. In this process of intonation the rhythm was subsidiary to verbal expression; at first syllabic, it afterwards became florid.

Notation by *neumes* was made more definite by the invention of the four-lined staff, yet time values were not at first expressed.

The crude harmony of the *organum*, very ancient in origin, became the object of attention after the ninth century. Enlarged in application it was called *discant*, and in the thirteenth century the name *counterpoint* was given, on account of the increased interest in the opposition of melodies.

This new style was cultivated vigorously, and to the fifteenth century its technique was worked out by many experimenters. Mensural notation became necessary, and though at first clumsy, it yet marked a decided advance. Singers aided smoothness in writing by their extemporizations. A form basis was invented in the *canon*, based upon *imitation*.

Secular music was meanwhile working along the lines of simple rhythmic forms. The folk-songs and dances, employed and added to by the minstrels, were further augmented by movements among the upper classes, especially in France and Germany. Music guilds exerted a controlling influence over professional musicians. Instruments were in great variety, and formed the prototypes of modern developments.

READING LIST

Section 1

Parry, Art of Music, chaps. 4, 5.
Rowbotham, History, bk. 3, chaps. 2, 3; bk. 4, chaps. 1–3.
Naumann, History, vol. 1, pages 168–225.

BALTZELL, History, lessons 5, 6, 8.
HENDERSON, How Music Developed, chaps. 1–3.
DICKINSON, Stuáy of Music History, chaps. 3–6.
Oxford History of Music, vols. 1 and 2.
HELMORE, Plain-Song.
WILLIAMS, The Story of Notation.
GROVE's Dictionary, articles on Modes, Notation, Plain-Song, etc.

SECTION 2

PARRY, Art of Music, chap. 4.
ROWBOTHAM, History, bk. 4, chap. 2.
NAUMANN, History, chap. 8.
BALTZELL, History, lessons 7, 15.
DICKINSON, Study of Music History, chap. 6.
ENGEL, Musical Instruments; National Music.
CHORLEY, National Music of the World.
GROVE's Dictionary, article on Tablature
AUBRY, Trouvères and Troubadours.
For both sections see PRATT's History, Part II.

CAR OF MUSICIANS BY ALBRECHT DÜRER

CHAPTER III

The Epoch of Vocal Counterpoint

40. Characteristics. This period lasted till about 1600. Music, employed chiefly to reflect the spiritual state of the multitude, was of the impersonal and idealistic character that distinguished other branches of Pre-Raphaelite art. The rapid growth of composition before 1400 developed resources which succeeding composers employed for genuine expression, in connection with the different aspects assumed by religion, and with secular choral work. In the Catholic Church various styles of music resulted, while in the Protestant movements forms of music were adapted to the special needs.

Section 1

THE CONTRAPUNTAL SCHOOLS

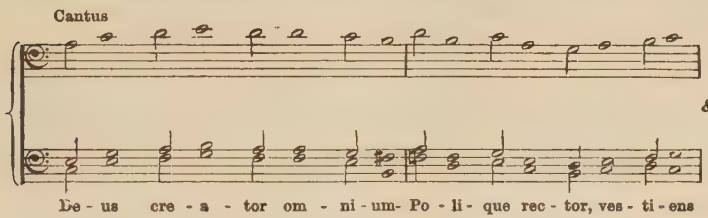
41. Music Schools. By a school of music is meant a distinctive style, worked out by a group of composers. Such schools are formed sometimes by favorable national conditions, sometimes by the transcendent genius of a single leader, and sometimes by a combination of both these causes.

The first cause was chiefly responsible for the development of the *contrapuntal schools*, which were the outgrowth of activity in the art centres of civilization. Starting from Paris, they spread northward to the Netherlands, and their disciples thence migrated over Europe. Meanwhile dry and awkward musical attempts were transformed into living, colored, and expressive organisms.

42. Early French School. During the twelfth and thirteenth centuries musicians in the North of France were active

in laying the foundations for the Art of Counterpoint. Their most important accomplishment was, however, the union of secular and ecclesiastical methods resulting from the influence of the Trouvères upon the church style. Much attention was given to such subjects as the improvement of mensural notation and the development of imitation as a unifying factor in contrapuntal writing. The *faux-bourdon*, similar to the or-

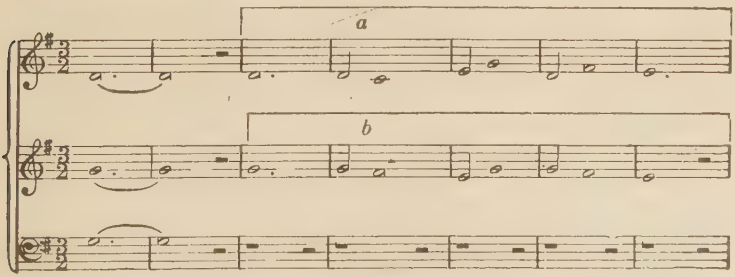
FAUX-BOURDON.

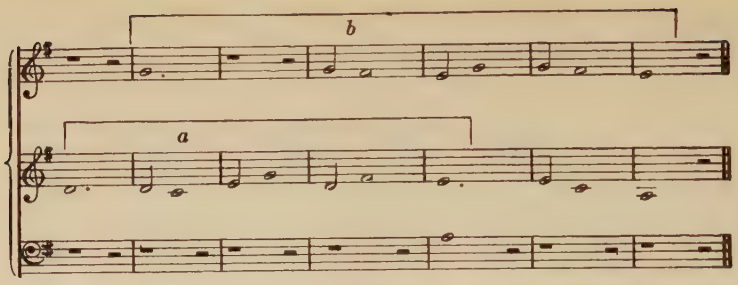


ganum but with voice-progressions in the pleasanter intervals of the third and sixth, arose in France during the fourteenth century.

43. Composers and Their Works. In the twelfth century *Léonin* and *Pérotin*, organists at Notre Dame in Paris, were leaders. Later French composers and theorists included *Johannes de Garlandia* in the thirteenth century, and *Johannes de Muris* and *Philippe de Vitry* in the fourteenth. Although the Trouvères were essentially writers of melodies for the single voice, the forms and characteristics of these melodies

COMPOSITION by Pérotin, showing canonic imitation.





finally had a marked influence upon the church style. Both secular and church musicians attempted contrapuntal settings of popular songs. Many graceful and naïve chansons, rondeaux and ballades resulted, written generally for three voices. These, becoming more highly organized, developed into forms applied to the settings of certain portions of the *mass*. The *motet*, a kind of anthem with different words for each voice part, was written to both religious and secular texts.

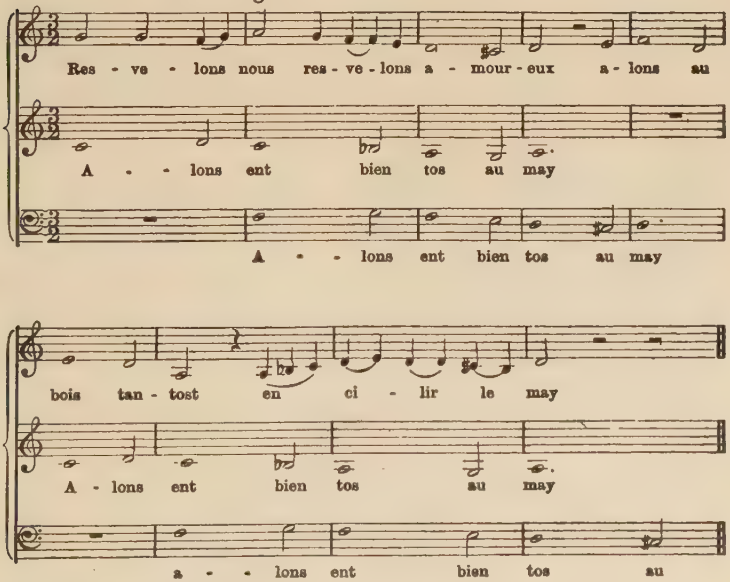
44. Netherland Musicians. The scene of musical activity gradually moved northward, finally focusing in the Netherlands. Having studied the methods of the French school at Paris, its focal point, Netherlanders carried home its accomplishments, enlarged upon them, and, in accordance with the commercial spirit then rife, spread them abroad, becoming apostles to all civilized countries. Thus, during several centuries, Netherland musicians occupied leading positions throughout Europe as performers, teachers, composers, and founders of national schools.

45. Gallo-Belgic School. The forerunner of the Netherland school proper was one established in the region embracing the north of France and the south of Belgium, and which existed from 1360 to 1460. While its clever musicians invented no strictly new forms, they did much toward securing naturalness and fluency in the use of former material, ameliorating the use of crude progressions, like consecutive fifths. Facility and variety were especially

gained in the use of *imitation*. Voices were made to enter successively, imitation was placed at varying intervals, melodies were altered in imitation by lengthening or shortening the component notes, reversing their order, or inverting the progressions. The practice arose of using the melodies of popular songs, of which the "Armed Man" was especially frequent, as *cantus* for masses; and this even extended to the point at which the original secular words were sung to the *cantus*, while the Latin was retained in the other parts.

46. Composers. Details are meagre in regard to these. The father of the school was *Guillermus Dufay* (about 1400–1474), at one time singer in the Papal Chapel at Rome,

DUFAY. Secular Song.


Res - ve - lons nous res - ve - lons a - mour - eux a - lons au
A - - lons ent bien tos au may
A - - lons ent bien tos au may
bois tan - tost en ci - lir le may
A - lons ent bien tos au may
a - - lons ent bien tos au

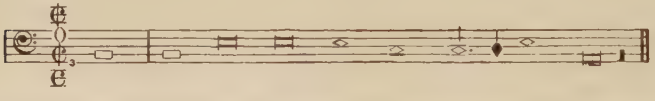
and in his later life a canon at Cambrai. Others were *Binchois* and *Busnois*. While their most pretentious works were in the form of the mass, a number of the secular part-songs

which have come down to us are especially interesting on account of their clear and unaffected style.

47. Netherland School. This school, which lasted till 1625, carried on the work of the Gallo-Belgic School, attaining the acme of technical facility in the use of contrapuntal devices. Many composers gained their chief renown in foreign lands; later ones introduced the element of real expression, which eventually supplanted the philosophical and problematical characteristics.

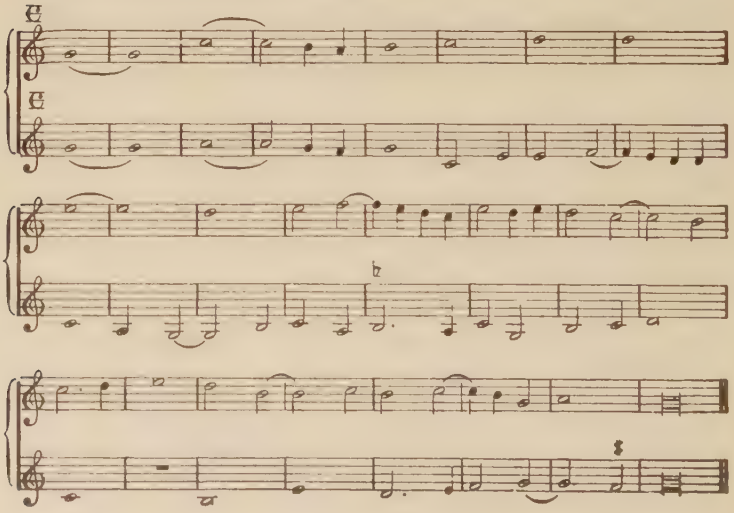
EXAMPLE OF PUZZLE CANON

Fuge quatuor vocum ex unica.



The founder, *Johannes Okeghem* (1434 ?–1496 ?), who spent the most of his life in the service of the French monarchs, raised counterpoint to a pitch of virtuosity: strange and impenetrable problems were evolved in his "puzzle canons,"

BENEDICTUS from Mass by Okeghem.



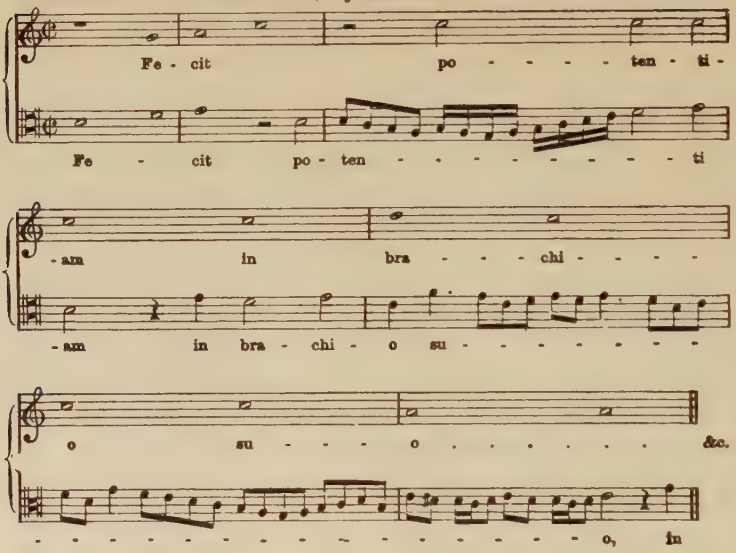
purposely made mystifying in their directions for performance, for use in the secret guilds, who alone possessed the key to their solutions. Among Okeghem's followers in the fifteenth century were *Obrecht*, chapelmaster in turn at Utrecht and Antwerp; *Brumel*, musician to the Duke of Ferrara; *Tinctor*, learned theorist; and *Josquin des Près* (1445?–1521), the most celebrated of Okeghem's pupils. Des Près was the first to infuse genuine expression into his music, clarifying and giving meaning to the work of his predecessors. He lived an active life, first as singer in the Papal choir, then at Ferrara, afterward at Paris, in the service of Louis XII. In his latter days he returned to his birthplace, Condé in Hainault, where he held a church preferment. Among his pupils were *Gombert* of Bruges, whose style was especially euphonious, and *Jannequin*, who wrote settings of eighty-two psalms and "The Proverbs of Solomon" as well as descriptive music, notably "La Bataille."

48. Orlandus Lassus (1532–1594). Lassus, the greatest composer of this school, was born at Mons, trained as a singer at home, lived in Italy, and afterwards became chapelmaster to Duke Albert of Bavaria. As leader of the latter's celebrated choir he became far-famed as the "Prince of Musicians," receiving numerous honors. His last years were spent at Munich.

Lassus

He was a prolific writer, leaving twenty-five hundred compositions, which include the notable "Seven Penitential Psalms" for from two to six voices, masses, motets, a "Stabat Mater" for two choirs, passion music, and secular madrigals, canzonets, musical jokes, etc. All these are of especial worth, owing to their complete subjection of the technical to the natural, their vivid word painting, and the simplicity of their contrapuntal style.

FRAGMENT OF MAGNIFICAT, by Lassus.



49. Other Netherlanders. *Jacob Vaet* (d. 1567) lived in the service of the Emperor at Vienna, where he wrote masterly but heavy choral works, notably a motet depicting the Judgment Day. *Christian Hollander* was a co-worker with him. Others became identified with the Italian schools. The last member of the Netherland School was *Sweelinck* (1562–1621), who was a student at Venice but afterwards passed his days at his home in the Netherlands, where, as organist and teacher, he perpetuated the best traditions, and laid the foundations for the style of Bach.

50. The Early Venetian School. The art activity of which Venice was the centre in the sixteenth century attracted many musicians, including prominent Netherlanders; and under the leadership of *Adrian Willaert* of Bruges (cir. 1480–1562), a school was founded which introduced the same element of color into music that characterized the parallel school of painting. This element was sought by the use of

varied voice combinations, notably through two or more choirs; and by the employment of instruments for religious and secular purposes, both with voices and for independent work. Thus the Venetian school is said to have given to instrumental music an independent basis.

St. Mark's church, built in Byzantine style in the eleventh century, was the focal point for teachers and students from all lands, and the scene of the activity of a long line of distinguished organists.

As organist here, Willaert materially enriched the service by employing for the first time two and sometimes three choirs, each singing in four parts, and used both antiphonally and in combination. The idea of these choirs was probably suggested to him by the fact that St. Mark's possessed two fine and fully-equipped organs. Progressions of plain chords, and modern harmonic relations characterized his music. Many of his secular compositions were written in the form of the *madrigal*, which was given new vitality by him, and which gained immediate popularity in all countries. This was a form of motet, with chivalric words, tuneful simplicity, gay and delicate sentiment.

Willaert left many pupils, of whom *Cyprian de Rore* (d. 1565), his successor at St. Mark's, used many chromatic intervals and modulations, still further developing his style. Others were *Zarlino* (d. 1590), a celebrated theorist and advocate of "equal temperament" in the scales (par. 96); and *Andrea Gabrieli* (cir. 1510–1586), another organist of St. Mark's, who infused much noble sentiment into his works, which include compositions for both voices and organ.

The nephew of the last named, *Giovanni Gabrieli* (1557–1613?), excelled in composition and organ playing at St. Mark's. His compositions show exceptional skill in the management of a large number of voice parts, sometimes as many as sixteen or even nineteen, and in rich tonal coloring, secured by bold chromatic modulations and by adding an orchestra to the voices.

Many composers wrote secular compositions, *madrigals*, *villotas*, *villanellas*, *canzonettas*, and dances with vocal accompaniment called *ballets* or *barcarolles*, all of which show skill and grace in part-writing.

51. Later Venetian School. This, still grouped about the organists of St. Mark's, existed in the seventeenth and eighteenth centuries. In the midst of the frivolous and artificial tendencies of the times it adhered to the lofty ideals of its predecessor, employing a more animated counterpoint, and a more expressive style. Chief composers were *Legrenzi* (cir. 1625–1690); his celebrated pupil *Lotti* (1667?–1740), a musician whose works were of great sincerity and grandeur; and pupils of the latter.

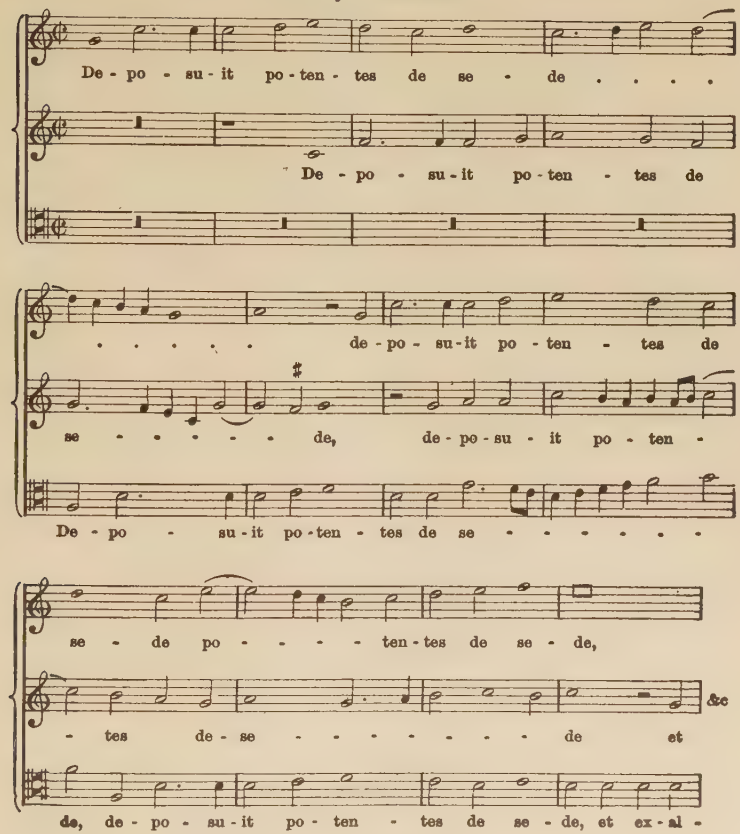
52. The Roman School. While composers in the North of Italy were cultivating brilliant secular styles, those at Rome were pursuing a more conservative course. The exacting musical standards at such establishments as St. Peter's and the Papal or Sistine Chapel furnished ample incentive for the attainment of the acme of perfection in contrapuntal writing for voices. Netherland masters, such as *Dufay* and *Des Près*, found here a natural centre of activity, handing on their ideals to Italian musicians.

PALESTRINA

Among the latter by far the greatest was *Giovanni Pierluigi* (1526?–1594), called *Palestrina* from the village near Rome where he was born. After early study in Rome, he served as organist in his native town so successfully that he was appointed chapelmaster at St. Peter's in 1551, remaining in this position till 1555, when he was for a short time a singer in the Papal Chapel. He then became chapelmaster successively at the Lateran and Santa Maria Maggiore. While he was occupying the latter position, the *Council of Trent* (1545-1563),

met to consider abuses in the church, decreed that the meaningless complications and degenerate style of singing in

PORTION OF MAGNIFICAT, by Palestrina.


De - po - su - it po - ten - tes de se - de . . . .
De - po - su - it po - ten - tes de
. . . . . de - po - su - it po - ten - tes de
se - - - - - - de, de - po - su - it po - ten -
De - po - su - it po - ten - tes de se - - - - - - -
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- tes de - se - - - - - - - - de et
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church music must be reformed; and, as a result of the appointment of a committee of eight cardinals to consider the matter, Palestrina's "Mass of Pope Marcellus" was recommended as a model of purity of style.

Soon after this event, Palestrina received the distinction of Composer to the Papal Choir,—an honor conferred only upon

himself and his successor *Anerio*. He was recalled to the post of chapelmaster at St. Peter's in 1571, a position which he retained till his death. His latter years were spent in an ease contrasting with his earlier ones, which were troubled by severe domestic afflictions and the cabals of jealous rivals.

His numerous works include over 90 masses, over 500 motets, and many other compositions, mostly sacred, although embracing a number of graceful madrigals. His style is essentially vocal, unsensational, undramatic and impersonal. The structure is simple, plain chords predominating; yet much subtlety in expression is demanded for effective rendition. This so-called "Palestrina style" was practised by many contemporaries and followers who perpetuated its forms and methods through the seventeenth and into the eighteenth century. Of these, *Giovanni M. Nanini* (d. 1607), whose brother *G. B. Nanini* (d. c. 1612) was also a famous musician, founded a school at Rome in which Palestrina taught. *Gregorio Allegri* (d. 1652) and *Francesco Foggia* (d. 1688) were also important.

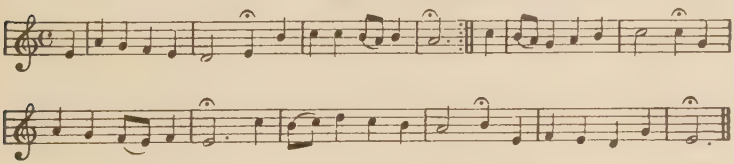
Section 2

MUSIC IN THE PROTESTANT CHURCHES

53. The Renaissance. This was a general thought-awaking under the stimulus of the Crusades. Its chief effect was the assertion of the individual in social relations, and the rupture of the bonds of convention and authority which had discouraged personal investigation. Beginning about 1300, this movement developed inventions, discoveries, and new ideals in religion and art. Music was late in feeling its effects, and did not come fully under its domination till the latter part of the sixteenth century. Then, however, musical compositions became disseminated, through the invention of printing by movable types, which had come into practical use by 1500, and new styles developed, the most important of which were in connection with the Protestant movements.

54. The Reformation. This revolution in religion started when Martin Luther, in 1517, posted the celebrated ninety-five theses in Wittenberg, defying the Pope; and when, three years later, he publicly burned the Pope's Bull of Excommunication, the rupture with the Roman Church became complete. Since Luther's intention, however, was not so much to subvert as to reform the old church service, he merely modified the form of worship to meet the new demands upon it, retaining many of its chief features. He asserted the inalienable right of the individual to communicate directly with God; hence he caused much of the liturgy to be put into the vernacular, and arranged for the congregation to renew the custom which had prevailed in the early church, of singing hymns in the service. The tendency of the Church had been against this custom for many centuries; hence it became necessary to provide adequate music. For this purpose Luther sought the coöperation of leading musicians, and with them adapted the tunes of old German religious and secular folk-songs, together with some Gregorian melodies, to the new Protestant hymns, of which a supply rapidly appeared. A simple and dignified strophic form was thus elaborated, to which the name of *Chorale* was given, and this came to assume a place in the Lutheran church similar to that of the Gregorian Chant in the Roman.

PASSION CHORALE, from St. Matthew, "O sacred head, now wounded."
(O Haupt voll Blut und Wunden.)



55. Rendition of Music. At first these chorales were sung in unaccompanied unison by the whole congregation; but soon extra parts were written in the old contrapuntal

style, which were rendered by the choir, while the congregation sang the *cantus* in the *tenor*. The added parts, however, tended toward simplicity, so that plain chords became prominent, and, for convenience in harmonizing, the principal part was transferred to the soprano. The organ also acquired constantly greater prominence, and, after 1600, replaced the choir in rendering the additional choral parts, while instrumental interludes were often played between the verses.

The mass, adapted to the new service, was at first still sung in Latin, though a "People's Mass" was later translated by Luther. Choir anthems were also in motet form, in which, as *cantus*, chorale melodies were introduced. The chorale was also made the theme of separate organ selections, which were used as prelude or postlude.

56. Reformation Composers. Luther was himself a musician of no mean ability, although it is probable that the settings of hymns formerly accredited to him were adaptations rather than original compositions; yet he thoroughly recognized the power of music in religion, and encouraged musicians to write for the church. As a result, a multitude of composers appeared in Northern Germany who strove to adapt contrapuntal treatment to the demands of the new protestant style. Some of these wrote music for the story of the Passion (page 90).

Luther's close friend and chief musical adviser was *Johann Walther* (1496–1570). Having won a high reputation as a musician, he was called to Wittenberg by Luther, and there, in 1524, he edited and published the first Protestant hymn-book. He afterwards wrote motets and sacred part-songs.

57. Calvinism. The Swiss Reformation movement, begun by *Zwingli* about 1518, and completed at Geneva by *Calvin* (1509–1564), adopted a style of music similar to that of the

Lutherans, but laid special stress upon the singing of metrical psalms. The first metrical psalter, by the Huguenots *Marot* and *Beza*, was finished after 1550.

58. Early English Music. There is evidence of considerable activity in England in the development of counterpoint, closely associated with the work of the early Continental schools. *Walter Odington* (d. after 1330) wrote a treatise. *John Dunstable* (d. 1453) attained wide renown as theorist and composer. He has been cited as the model for Dufay and Binchois.

Musical progress was furthered in the fifteenth century by the building of organs and the founding of choirs in cathedrals and monasteries, by wide-spread interest in singing, and by the conferring of musical degrees at Oxford and Cambridge from 1463.

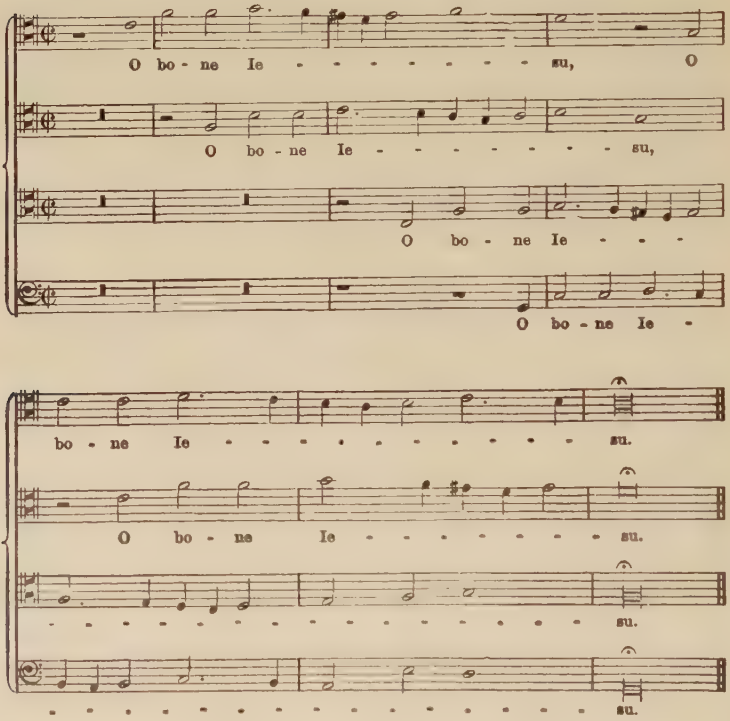
59. Protestantism in England. The break with the Roman Church occurred here in 1534, when King Henry VIII was formally declared the head of the Church. Succeeding this, the Bible was translated into English, and the liturgy was translated and adapted, appearing in an authoritative form in the Book of Common Prayer, published in 1549, under Edward VI.

This liturgy called for three varieties of musical setting, namely, that for the portions intoned by the priests alone or in the form of responses; that for the chanting of the psalms; and that for the fixed anthems, or *canticles*, like the *Te Deum*, prescribed for the various services. Outside the liturgy were occasional anthems with words from Scripture or the Prayer Book, and congregational hymns. Gregorian melodies were at first pressed into use; later, however, distinct styles arose, based on the harmonic forms.

60. Early Church Composers. *Henry VIII* (d. 1547) was himself a musician and composer; and with him the *Chapel Royal*, established in the fifteenth century, was conducted on a lavish scale. With it were connected many distinguished

composers, during this and succeeding epochs. The united efforts of a number of musicians were required to furnish music for the liturgy. *Stone* wrote a setting for the Litany in 1544, and *J. Marbecke* (1523–c 1585) adapted the intoning

BEGINNING OF A MOTET, by Thomas Tallis.



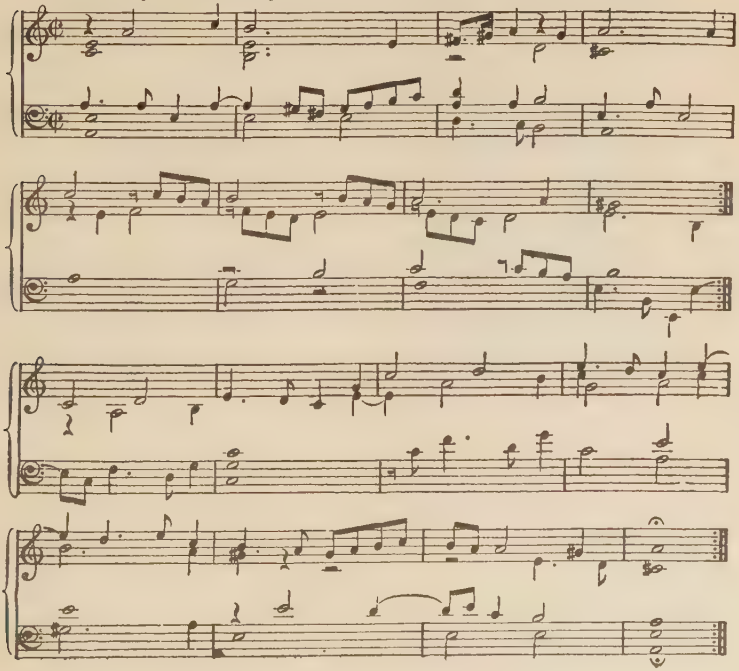
and chanting to Gregorian melodies in 1550. *Christopher Tye* (died in 1572) and *Thomas Tallis* (died in 1585) both wrote dignified settings for the choral portions of the service, in contrapuntal style. Tallis, the greatest of this group, was organist at the Chapel Royal, as was his pupil, *William Byrd* (1543?–1623), another celebrated composer; and together they received from Queen Elizabeth the exclusive

right to print music. *Dr. John Bull* (1563–1628), organist at the Chapel Royal, and later at the Antwerp Cathedral, was renowned as player and composer; while *Orlando Gibbons* (1583–1625) was the last member of this old contrapuntal school, which relied chiefly upon vocal effects.

Dr. John Bull

61. Secular Music. Folk-songs and dances were numerous throughout the British Isles, the former often taking the *ballad* form, which recounted some deed or episode. Queen Elizabeth set the fashion of cultivating secular music, and herself posed as performer on the

Pavane, by William Byrd.

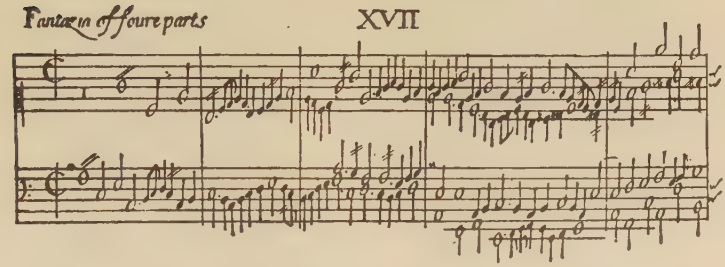


virginal. Madrigals were popular, many of which were written by *Thomas Morley* (d. 1604), pupil of Byrd and gentleman at the Chapel Royal, and the writer of a treatise

INSTRUMENTS OF THE SEVENTEENTH CENTURY
(From a print of the period)

used for two hundred years as text-book. *John Dowland* (1563–1626) was noted as madrigalist and lute-player. The *six-stringed lute* was especially popular in fashionable society, and concerted music in madrigal style was written for it, to which the name "Fancies" was given. The *virginal* was

especially a young ladies' instrument, and a volume of manuscript compositions known as "The Fitzwilliam Virginal Book" is still preserved at Cambridge. This includes short pieces by most of the composers of the day, either in dance form or in that of variations upon popular airs, all of which are in contrapuntal style, differing little from organ works.



FROM "PARTHENIA," THE FIRST ENGLISH ENGRAVED CLAVIER MUSIC, 1611

62. Puritanism. The Puritans in England, true to the principles of Calvinism, abjured all but the most austere unison and unaccompanied metrical psalm singing. Their influence was felt during Elizabeth's reign, but did not achieve its full results till the time of the Commonwealth (1649–1660), when all churches were despoiled, and the progress of the art of music was effectually stemmed. Complete metrical versions of the Psalter appeared in 1549 and 1562. In 1592 a psalm-book published by *Thomas Este* contained tunes called by the names of places. Such tunes were plain in rhythm and cold in melody, which was severely diatonic, with no decoration. Not till nearly the eighteenth century did hymns take on more warmth and color, and the modern cheerfulness of tone.

It Six weeks Lent

Section 3

KEYBOARD INSTRUMENTS

63. The Organ. The invention of the organ in Egypt, in the third century B.C., and the popularity of water organs in Nero's time, have already been mentioned (par. 19). The latter attained considerable excellence in construction; but in the centuries immediately succeeding, the organ was lost sight of, and it was only in the eighth century, when the Eastern Emperor sent one to Charlemagne, that it again came into prominence. In the following centuries there was a general development in organ mechanism, although the present form was not reached till about 1600.

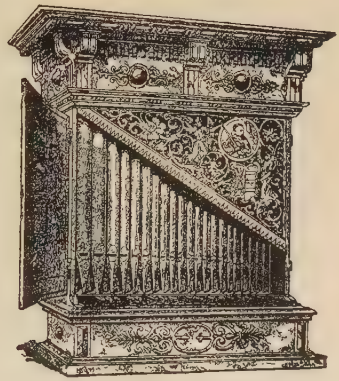
PORTATIVE ORGAN

PORTATIVE ORGAN
(*Metropolitan Museum*)

Early organs were of three kinds: — the *portatives*, so small as to be easily carried about or held in the lap; the *positives*, larger and heavier, sometimes established in churches, and sometimes so constructed that they might be wheeled about; and the *great organs*, large and powerful, built generally into the churches. The first two kinds had keyboards on the principle of ours, though exceedingly limited, and designed to be played by the fingers. The posi-

tive organs finally became attached to the great, becoming *choir organs*, and probably were originally used for choir accompaniment.

EARLY POSITIVE, SHOWING BROAD KEYS WITHOUT SEMITONES



GERMAN POSITIVE, XVI CENTURY

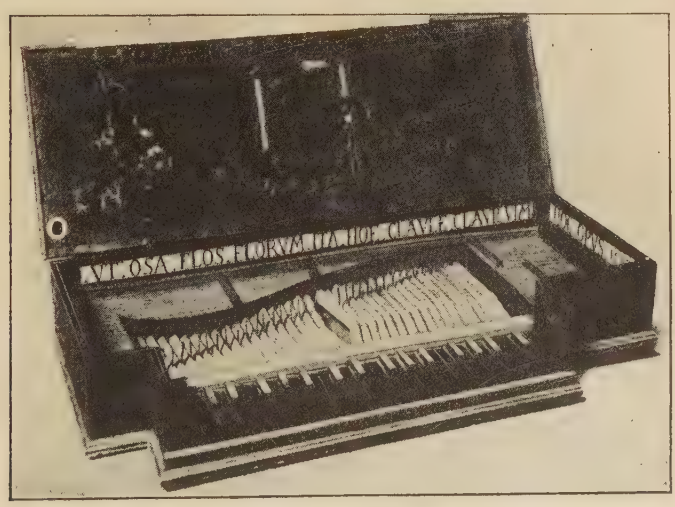
64. Improvements in Organs. The great organs were at first very clumsy and noisy. The keys, originally six inches wide, and played by striking with the fists, were gradually narrowed, until the hand could span a fifth, and thence until the present dimensions were reached. The compass, originally of twelve diatonic tones, was lengthened and filled in by the addition of chromatic notes, at first only in the middle register. Different sets of pipes, sounding different qualities and pitches of tone, were at first played only in unison, so that in some cases as many as forty pipes spoke together for each key struck; but the introduction of sliding stops eventually gave more adaptability. Before 1500 several *manuals* were employed, and *pedals* were added, with couplers. Fifteenth century organs had a compass of four octaves, — one "short," or lacking some notes, — with letters on the keys. The most difficult problems were in connection with the wind supply. Many pairs of bellows, blown either by

A XV Century Positive, showing short keys

(From the painting by H. Van Eyck, at Ghent)

hand or by foot, were required, so that in some cases as many as seventy men were needed to blow a single organ. With the invention of the *wind-chest*, however, the problem was somewhat simplified. The use of the great organ must at first have been very limited, as its strident tone unfitted it for choir accompaniment. Its chief function must have been to give out the Gregorian tone before its vocal rendition.

65. Claviers. A number of instruments in which strings were set in vibration by means of keys, and called by the general name of *claviers*, came into use, first as substitutes



ITALIAN CLAVICHORD, 1537

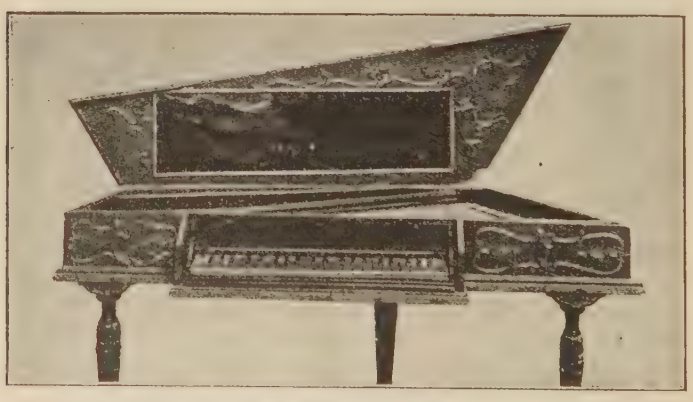
(*Metropolitan Museum*)

Ebony naturals with ivory sharps. Compass, 45 notes (E to c^3), obtained from 22 pairs of unison strings. The six lower notes are unfretted, *bundfrei*, the remainder fretted, *gebunden*, — two or three tangents striking the same pair of strings.

for the organ, and employing the same music. Later, however, they took on individuality, and became popular as social and domestic instruments. These were of two types, namely, the *clavichord* and the *harpsichord*.

66. Clavichords. In this type, derived from the *dulcimer*, the strings were struck directly by upright tangents affixed to the backs of the keys. The earliest form was the *monochord*, used for scientific purposes (par. 16); later, instead of the one string, several were employed, all tuned in unison, and several keys struck the same string, made to give different pitches by a contrivance which shortened its length. These small clavichords were in oblong form, and were generally placed upon a table when in use; but after 1700 a "bundfrei" clavichord was invented, of larger size, which had a separate string for each key. In this the strings were of varying lengths, supported by a diagonal wooden bridge. The tone of the clavichord, though weak and tremulous, was susceptible of some variation, and hence was preferred by many musicians.

67. Harpsichords. In this type, derived from the *psaltery*, the strings were plucked by quills attached to the ends of the



SPINET MADE BY DOMENICO DI PESARO, ITALY, 1561
(*Metropolitan Museum*)
The instrument is removable from the outer case. Compass, four octaves

keys. Various names were given to the first small instruments of this kind, such as *spinet*, *virginal*, *clavecin*, *clavicembalo*, and in form they were either oblong or triangular.

FLEMISH HARPSICHORD WITH QUILL PLECTRA, CIRCA 1650

(*Metropolitan Museum*)

The upper keyboard acts on the first of the three strings and with the Lute stop. The jack of this stop, by plucking the string close to the bridge, gives a reedy, lute-like tone. The lower keyboard acts on the three strings without the Lute stop.

A resultant larger form, adapted especially for concert or orchestral use, was called the *harpsichord*, and was shaped like our grand piano, only much narrower. The tone, while more brilliant than that of the clavichord, was capable of no variation. To overcome this limitation, all kinds of devices were employed, especially in the eighteenth century, such as the introduction of several keyboards, reinforcing strings added by pulling out stops, various kinds of quills, pedals, and connection with an organ.

68. Clavier Makers. Many firms vied with each other in clavier construction. The *Ruckers* family at Antwerp produced elaborate instruments, frequently adorned by famous painters. *Tabel* in London, and *Silbermann* in Strasburg, were also prominent. There were many attempts to produce sustained tone in instruments like the *piano violin*, none of which, however, were successful.

Summary

The materials used in contrapuntal writing were worked out in a school which existed in France in the twelfth and thirteenth centuries, grouped about the organists of Notre Dame at Paris. Their teachings spread northward, and in a school which prevailed on the borders of Belgium (1360–1460), contrapuntal technique was much improved. A pitch of virtuosity was reached in the Netherland School (1450–1625), in which complicated musical problems were propounded, but in which the element of genuine expression appeared, voiced by *Josquin des Près* and *Orlandus Lassus*.

Netherlanders became apostles to other countries, — England, Germany, Italy. A school founded by them in Venice added the element of color and gave an impetus to instrumental music. The perfection of vocal counterpoint was reached in the Roman school, in the sixteenth century, especially in the works of *Palestrina*.

Independent thought, incited by the Renaissance, voiced itself in Germany and Switzerland in the reforms of Luther and Calvin, and in England in the establishment of a national church. Lutheranism developed the chorale, based largely on the folk-song; Calvinism emphasized the singing of metrical psalms; while the Church of England prepared a liturgy based on the old, but leading to new music styles.

Instruments had little individuality of expression, merely reduplicating and strengthening the voice parts. Not until 1600 did the organ attain its present form, while the forerunners of the piano, the clavichord and the harpsichord, were too faulty in construction to assume a dominant rôle.

READING LIST

Section 1

Naumann, History, chaps. 9–11, 14, 16.
Rockstro, History of Music. Oxford History, vol. 2.
Parry, Art of Music, chap. 5.
Baltzell, History, lessons 9–10, 12–14.
Dickinson, History of Music in the Western Church, chaps. 5, 6.
Dickinson, Study of Music History, chaps. 6–8.
Henderson, How Music Developed, chaps. 3–4.
Pyne, Palestrina.

Section 2

Naumann, History, chaps. 12–13, 21, 22.
Oxford History, vol. 4. (Chorale, etc.).
Dickinson, Study of Music History, chaps. 9, 10.
Dickinson, History of Music in the Western Church, chaps. 7, 10.
Baltzell, History, lesson 11.
Henderson, How Music Developed, chap. 5.
Crowest, English Music.
Bridge, Twelve Good Musicians.

Section 3

Baltzell, History, lessons 16, 25.
Henderson, How Music Developed, chap. 7.
Williams, The Story of the Organ.
Weitzmann, History of the Pianoforte.
Bie, History of the Pianoforte.
Articles in Grove's Dictionary on Organ, Harpsichord, Clavichord, etc.

For all three sections, see Pratt's History, Part II.

CHAPTER IV

The Development of Monophony

69. New Ideas in Music. Polyphony, or the combination of various melodies under accepted laws of agreement and contrast, gave voice to the impersonal spirit of mediævalism; but, since the very equality of the voice parts in contrapuntal writing subordinated the individual to the general effect, it was necessary that a new element should be developed in music to express the essential spirit of the Renaissance. To this demand was due the invention and subsequent popularity of *Monophony*, or a *single melody with the accompanying parts subordinated.* As the latter came to lose individuality, interest in their melodic construction naturally waned, and finally came to be placed in another factor of their construction, namely, the *harmonic.* In Polyphony, chords were merely chance happenings, determined solely by the progression of the melody; in Monophony, however, the chords themselves took a leading place, and hence it became necessary to study them individually and in their relations one with another. In this way new musical forms were exploited, dependent upon harmonic design, — a factor which had its precedent in secular dance music, but which, nevertheless, had to be grasped through crude beginnings, and through many years of experiment.

The main channels for the development of the monophonic style were the *opera* and the *oratorio.* From these it spread over all other branches of music, producing either new forms or modifications of old ones.

Section 1

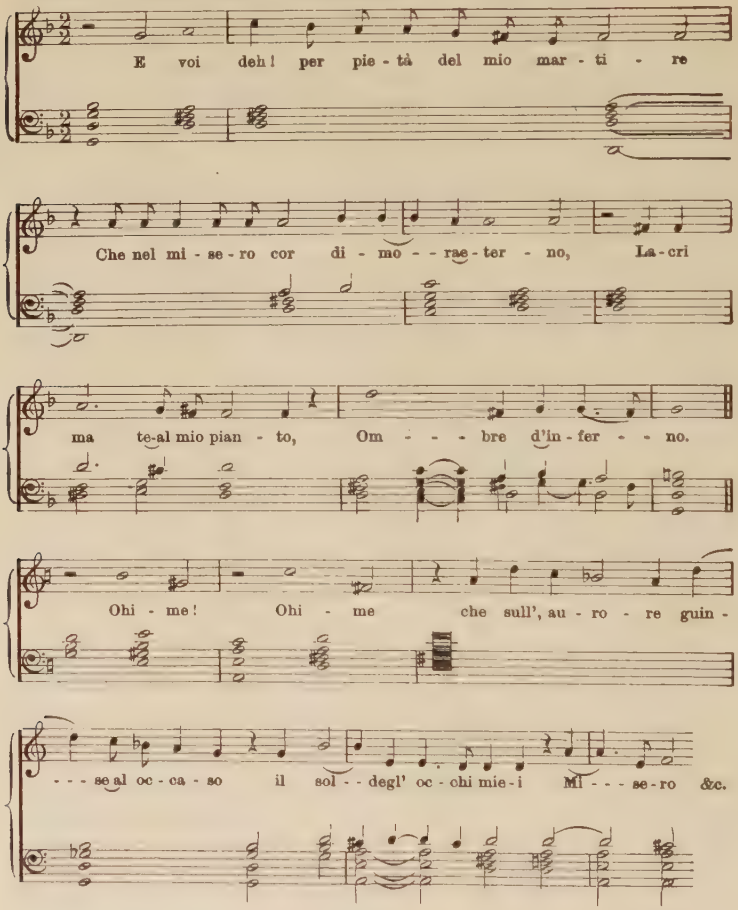
THE OPERA AND THE ORATORIO

70. Mediæval Music Dramas. The introduction of music into dramatic productions was frequent during the Middle Ages. In the Mystery and Morality plays held in the churches *jongleurs* came to be employed (par. 34); and in the secular dramas which were an offshoot of these, music was often a feature also. During the sixteenth century a distinct taste grew up for the drama with musical setting, and a number of attempts to satisfy this taste were made; with, however, only indifferent success, owing to the fact that the vocal contrapuntal style was ill-adapted to express individual emotion. The absurdity, for instance, of a solo delivered by a character on the stage while other voice parts had to be sung behind the scenes to complete the polyphonic composition, was clearly apparent. Such a drama, written by some of the Venetian contrapuntists for the Duke of Tuscany's wedding, in 1579, furnished an incentive to certain art amateurs who were present at its performance to seek another means of musical expression.

71. Beginnings of Opera. These amateurs were members of a small band of Florentine enthusiasts who were united in their attempts to reproduce Greek forms of art. Their leader was at first the poet and philosopher *Giovanni Bardi*, and afterwards a rich nobleman named *Corsi*. The remainder of their number comprised both men and women, all noteworthy for attainments in the domain of art or letters. The first result of their musical activity was a *monody*, or *cantata*, patterned after the Greek tradition in that it consisted of a declamatory melody with occasional accompanying chords played on the lute. This was the work of *Vincenzo Galilei*, father of the famous astronomer, and its signal success resulted in other attempts which culminated in what is generally

known as the first opera, produced on the occasion of the marriage of Henry IV and Maria de Medici at Florence, in

EXTRACT FROM PERI'S EURYDICE.


E voi deh! per pie - tà del mio mar - ti - re
Che nel mi - se - ro cor di - mo - - rae - ter - no, La - cri
ma te-al mio pian - to, Om - - - bre d'in - fer - - no.
Ohi - me! Ohi - me che sull', au - ro - re guin -
- - - se al oc - ca - so il sol - - degl' oc - chi mie - i Mi - - - se - ro &c.

1600. *Rinuccini's* poem, "Euridice," used as text for this, was given separate musical settings by *Jacopo Peri* (d. 1633) and *Guilio Caccini* (d. 1618), and from these settings the performed version was constructed.

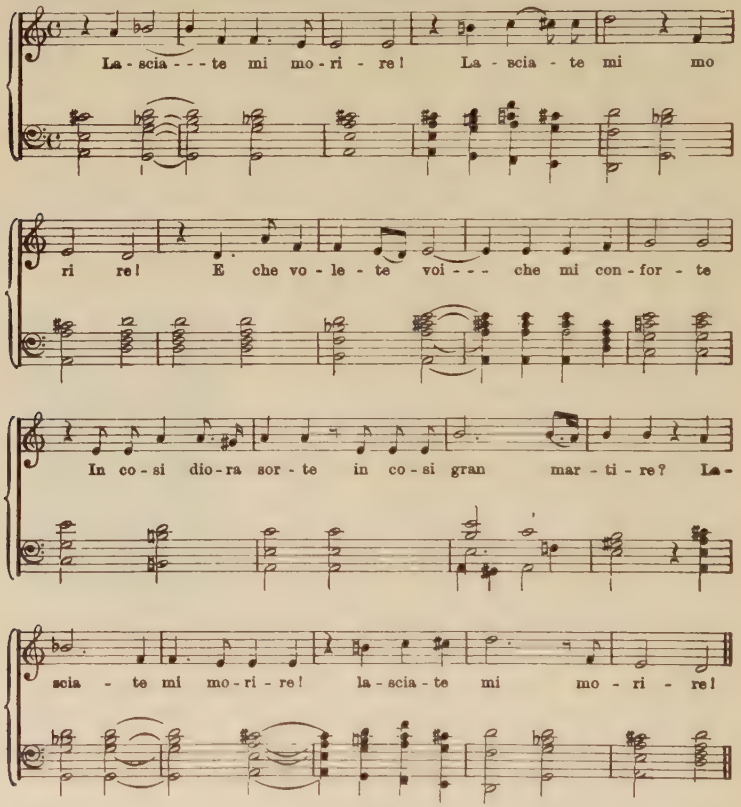
The name *Dramma per la musica* was given to this, since the music, without formal melody, simply intensified the rhetorical effect in its *Stilo rappresentativo*. Choruses were in madrigal style, and a supporting orchestra consisted of a harpsichord, two lutes, and a bass viol, together with three flutes for which, in one place, a *sinfonia* of fourteen bars was written. The two versions had no essential difference in style, though Caccini wrote more freely for the voices.

72. Monteverde. The new style became immediately popular with the higher classes, and, of the many composers who appeared, the greatest, and perhaps the most remarkable musician of his day, was *Claudio Monteverde* (1567–1643), a native of Cremona. In his youth he studied the strict style, writing madrigals, in the latest of which his new-style tendencies were recognizable. From 1613 he was chorus-master of St. Mark's, Venice. Before this he was employed by the Duke of Mantua, when, in 1607, he produced his first opera of "Orfeo," which immediately realized greater possibilities, containing both declamatory and melodic passages. In 1608 his "Arianna" and "Il ballo dell' ingrate" appeared, the former of which showed a tendency toward formal melodies; but his greatest work was not produced till 1624. In this, "The Combat of Tancred and Clorinda," he showed an entirely new concept of the province of the orchestra, introducing descriptive effects which included the first appearance of the *tremolo* and *pizzicato*, in the strings. For "Orfeo" the orchestra consisted of thirty-three instruments, of which strings played with a bow predominated. While Monteverde employed the *figured bass* customary for the indication of harmonies, these harmonies were used with unprecedented freedom. Combinations of instruments charac-

MONTEVERDE

terized the personages of the drama, and instrumental passages, *ritornellos*, *romanescas*, *maurescas* and the like, were frequent.

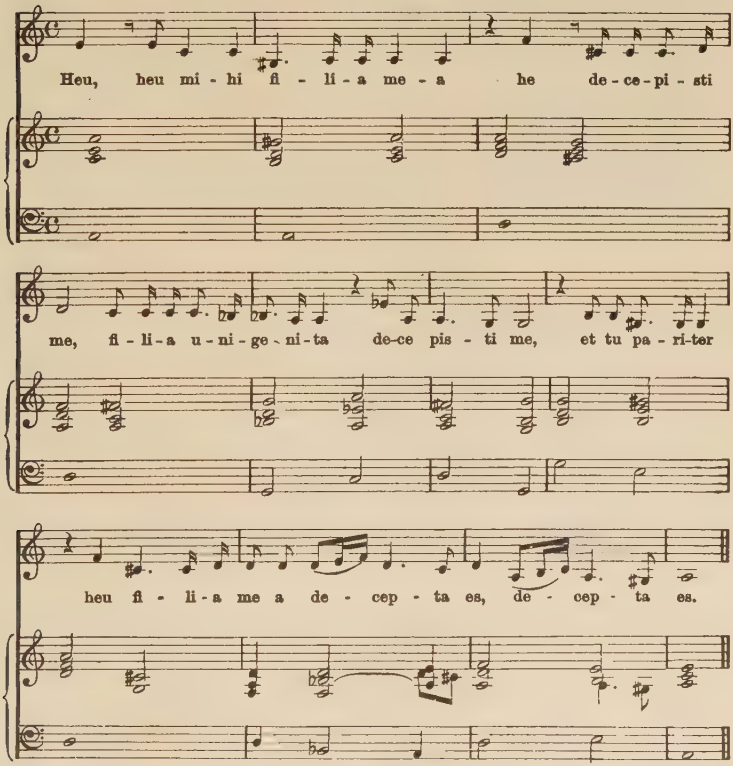
SONG FROM MONTEVERDE'S "ARIANNA."


La - scia - - - te mi mo - ri - re! La - scia - te mi mo
ri re! E che vo - le - te voi - - - che mi con - for - te
In co - si dio - ra sor - te in co - si gran mar - ti - re? La -
scia - te mi mo - ri - re! la - scia - te mi mo - ri - re!

73. Beginnings of Oratorio. This developed on lines parallel with the opera; but, associated directly with the church, it was occupied solely with scriptural subjects. The name was derived from the fact that the first productions of the kind were performed in the *oratory* of the church of Santa Maria, in Vallicella at Rome, where parts of the work preceded

and followed the sermon. Here, in 1600, was produced what is known as the first oratorio, called the "Representation of Soul and Body," by *Emilio del Cavalieri*, acted out with elaborate scenery and costumes, and with the addition of dancing. For this the new operatic style was freely employed, and succeeding composers wrote operas and oratorios

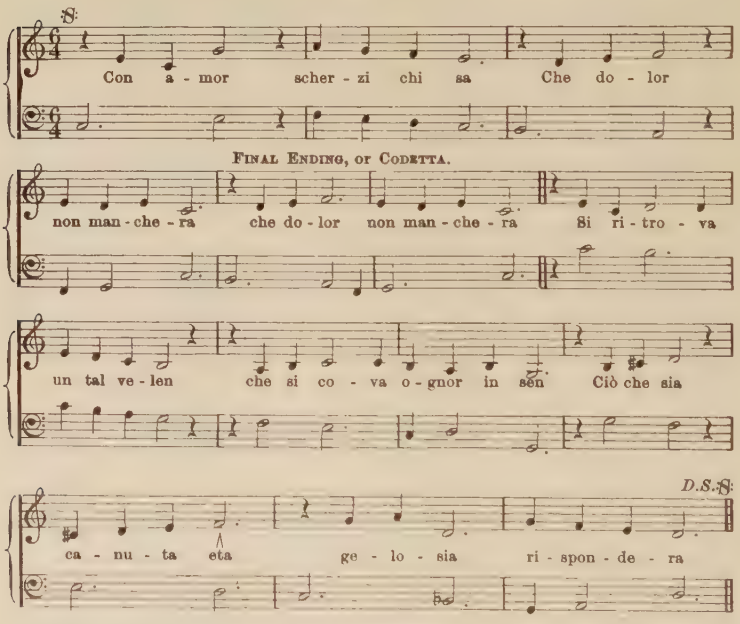
RECITATIVE FROM CARISSIMI'S "JEPHTHA."



without distinction in workmanship. *Carissimi* (cir. 1604–1674) excelled as a writer of oratorios, which number about fifteen, all based on strictly Biblical subjects, and all distinguished for their coherency, striking rhythms, dramatic choruses, and refined recitatives, which already show some

formal outlines. *A. Scarlatti*, the opera composer (par. 74) wrote numerous oratorios in musicianly style, and *Alessandro Stradella* (d. 1681), of whose life little is known, wrote a number of oratorios, displaying much effective dramatic ability. After this epoch the oratorio lost its popularity in Italy, finding a more permanent home in Germany and England.

74. Changes in Opera. Appearing first only as a diversion of the wealthy, the opera afterwards became popularized.

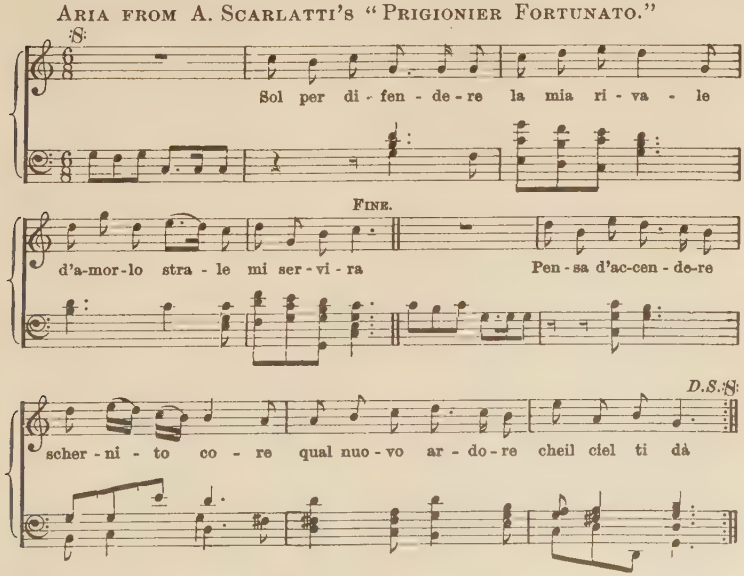

Aria from Cesti's "La Dori."
Con a - mor scher - zi chi sa Che do - lor
Final Ending, or Codetta.
non man - che - ra che do - lor non man - che - ra Si ri - tro - va
un tal ve - len che si co - va o - gnor in sen Ciò che sia
D.S.
ca - nu - ta eta ge - lo - sia ri - spon - de - ra

In 1637 the first opera house was opened in Venice, and soon many others were erected here and in other leading Italian cities, as well as those of other countries, to which the craze for the new style rapidly extended. As a focal point for operatic development Venice became the scene of activity of composers, of whom *Cavalli* and *Cesti* were prom-

inent, and who, following the instrumental ideals of the place, tended strongly toward formal lines in their melody writing. These lines became even more rigidly drawn in the Neapolitan school, of which *Alessandro Scarlatti* (1659–1725) was founder. Of solid musical education, he succeeded in giving that symmetry to the operatic numbers for which other composers were striving, besides investing his works with a firmly-knit structure which his knowledge of contrapuntal methods, hitherto sparingly employed in the opera, made possible. These characteristics appeared notably in his orchestration. His *overture* took the form of three contrasting movements: — a fast, a slow, and a fast movement; and the previously barren recitative was made vital by a continuous orchestral accompaniment. The fixed

A. Scarlatti

Aria from A. Scarlatti's "Prigionier Fortunato."


Sol per di - fen - de - re la mia ri - va - le
Fine.
d'a-mor-lo stra - le mi ser - vi - ra
Pen - sa d'ac-cen - de-re
D.S.
scher - ni - to co - re qual nuo - vo ar - do - re cheil ciel ti dà

melodies were cast in various types of the *aria* form, which consisted of a succession of two contrasting sections followed by a repetition, or *da capo*, of the first. With these innovations the name *dramma per la musica* was changed to *opera in musica*, or, later, to simply *opera*.

DURANTE

One of A. Scarlatti's pupils, *Francesco Durante* (1684–1755), and after him ranking with *Leo* as one of the founders of the Neopolitan school, composed chiefly for the church; but Durante's many illustrious pupils, among them *Jommelli*, *Vinci*, *Piccinni*, *Paisiello*, and *Pergolesi*, took nearly complete possession of the lyric stage of Europe during the latter half of the eighteenth century.

75. Italian Opera in the Eighteenth Century. Thus the dramatic ideals of the makers of the opera came quickly into conflict with the Italian fondness for formal design, and in the end the latter won a complete victory. Scarlatti's conventional forms, made still more rigid, became recognized as laws; interest, transferred from the plot to the melody, proceeded thence to the singers themselves, and these finally became such absolute masters of the situation that, during the eighteenth century, itself an epoch of general artificiality, the opera degenerated into a mere concert for vocal display, with everything — plot, music, composer — subordinated to this end. Prima donnas dictated terms and received enormous salaries; male soprani became popular, some of them acquiring wealth and political influence. Operatic plots, drawn chiefly from classic or Persian subjects, were made all on the same model, to exploit a succession of fixed types of *arias*, fifty to sixty in each opera. They were allotted in due proportion to the chief singers — three men and three women, with the bass voice eliminated — who considered it their

privilege to introduce all kinds of trivial embellishments to suit their vocal powers. There were no concerted numbers, except an occasional chorus at the end. The orchestration became weak and slovenly, while the overture, regarded merely as an accompaniment to conversation, was of the flimsiest structure. Great teachers of the *bel canto*, as the art of singing was styled, themselves wrote most of the operas, to show off brilliant pupils. *Niccolò Porpora* (1686–1766?), the writer of forty-six operas, was perhaps the most celebrated of these vocal authorities. Altogether, although musical sincerity reached a low ebb, enormous facility in vocal technique was attained.

76. The Opera Buffa. To relieve the monotony of the *opera seria*, diversions were introduced between the acts, in the form of dances or comic songs. These were called *intermezzi*. The dances developed into the *ballet*, while the songs became enlarged to a comic musical sketch, and then to a complete little opera. Its subject was drawn from real life, and its music made as pithy and characteristic as possible, — everything in strong contrast to the conventional atmosphere of the serious opera. Thus arose the *opera buffa*, destined to infuse new life into the operatic style through its use of important new elements such as the *bass voice*, *concerted numbers*, and the *ensemble*, which was used to produce a climax at the end of the acts. This last feature, originated by *Logroscino*, was farther developed by *Niccola Piccinni* (1728–1800). Other eighteenth century composers of *opera buffa*, most of them writers also of opera seria, were *Galuppi*, *Pergolesi*, *Paisiello*, and *Cimarosa*.

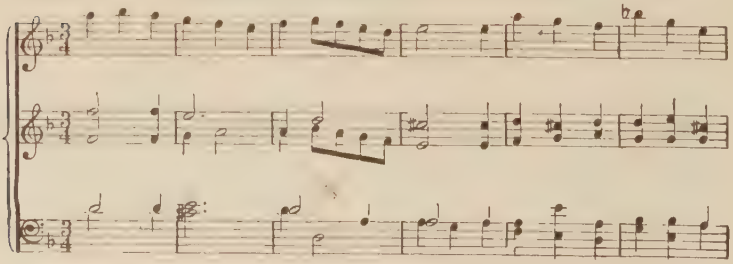
77. The Opera in France. The French taste for external effect demanded something more stimulating than the pure melodic outlines of the Italian opera, which, in its original form, consequently never gained a firm foothold in France. A distinct style was, however, developed by *Jean Baptiste de*

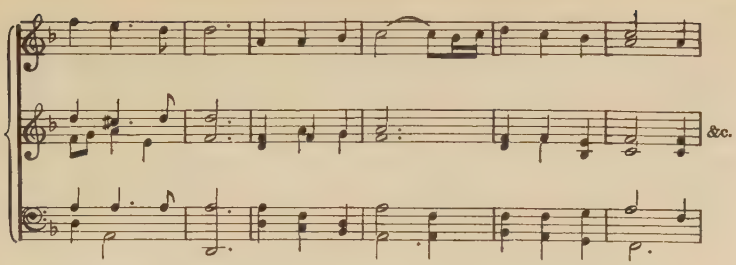
Lully (1632–1687), a native of Florence, who was brought to Paris at thirteen, and, through his musical ability, finally became leader of the orchestra at the brilliant court of Louis XIV. Lully proved expert in adapting himself to the exigencies of the occasion. He at first wrote music for the spectacular *ballets* which were popular at court, and in which the king himself often danced; and thence he developed the idea of introducing their chief features into the opera. The Italian opera had appeared in Paris in 1645, and hence the French were prepared to receive with acclaim the work of a composer who should combine the attractive features of the Italian style with the best-loved national characteristics. The result was a popularity which procured for Lully from the king the grant of a monopoly of French opera, and which made him the dominant figure on the French operatic stage for nearly a century.

LULLY

78. Lully's Operas. He succeeded in bringing back much of the true dramatic element into the opera. The overture he placed on a dignified plane, establishing the form of a slow, followed by a fast fugal movement, with sometimes a concluding slow movement. The performance then

DANCE FROM LULLY'S "PHAETON."





opened with a spectacular prologue on a mythological subject, containing choruses and dances, all tending toward a fulsome glorification of the reigning monarch. The opera which followed included dignified and dramatic recitative, without superfluous ornament; occasional arias; dances in concise rhythmic forms, and *ensembles* as climaxes. The harmonic style prevailed, except in the fugal part of the overture. The accompaniment, mainly of string tone, was monotonous, but there was unquestioned dramatic consistency in all the elements.

Of Lully's followers, *Colasse*, *Charpentier*, and *Campra* are prominent.

79. Rameau. *Jean Philippe Rameau* (1683–1764), born at Dijon, who won his first laurels by his organ and clavier playing and compositions and his important researches into the theory of music, began to write for the French stage at the age of fifty. In this direction he produced works which marked great advancement in logical forms of melody, in dramatic choruses, and in brilliant orchestration, by means of which he described scenes like storms, battles, and earthquakes. While he thus perpetuated Lully's ideals, he gave them more vitality, and relieved former monotony by a more skilful employment of harmonies and rhythms.

RAMEAU

80. The Opéra Comique. The *opera buffa* was imported into France about 1750, where it achieved instant popularity. A theatre was built especially for it, in 1753, and several Frenchmen distinguished themselves in this form of composition. Of these *Grétry* (1741–1813) was especially successful, fitting the melody admirably to the words, and producing lively and pertinent effects. Though thin in orchestration, his harmonies are well chosen.

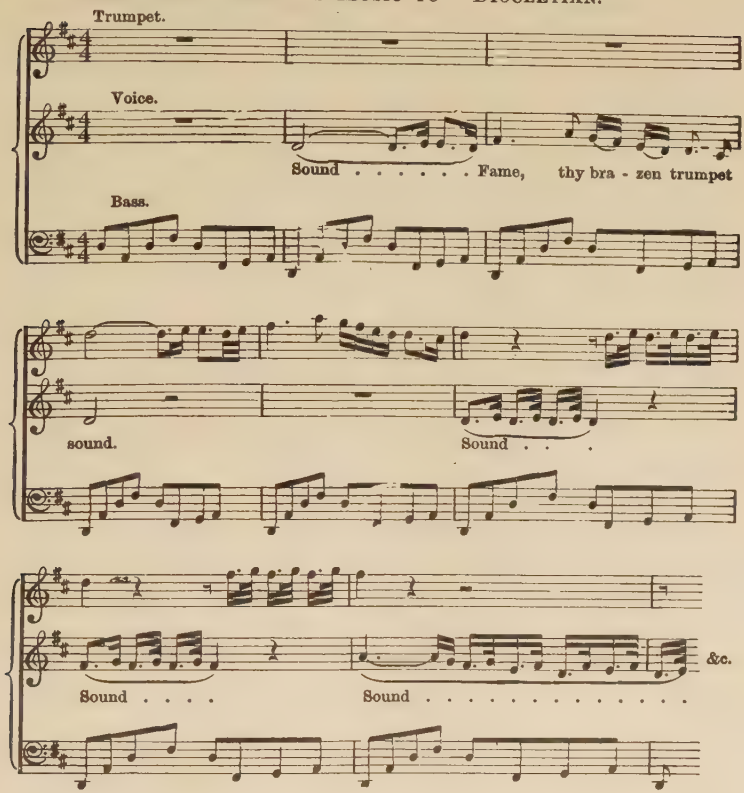
Later on, the *opéra comique* became the medium for some of the best efforts of French composers. Its character changed in many respects, as it frequently followed a more serious vein, approaching that of the grand opera; but it generally retained the salient features of naturalness of plot and unconventionality of action and forms.

81. The Opera in England. Here Puritanism retarded all dramatic music until it appeared in the form of incidental music to plays. After the Restoration, the consequent popularity of French music resulted in its study by English composers, notably *Pelham Humfrey*, a pupil of Lully's, who in turn became the teacher of England's greatest dramatic composer, *Henry Purcell* (cir. 1658–1695). The latter wrote anthems even while a boy singer at the Chapel Royal, and when about thirty he composed the opera "Dido and Æneas." This, in dramatic sincerity and command of musical resources, was a remarkable work; though its absence of spoken dialogue placed it in advance of its age, and caused Purcell to cast his future dramatic attempts into the safer form of incidental play-music. Besides many such works, he wrote anthems, instrumental compositions, and music for masques.

PURCELL

Purcell's music shows the sturdiness and tunefulness characteristic of the English. Clear and folk-songlike

THEME FROM PURCELL'S MUSIC TO "DIOCLETIAN."



melodies alternate with vigorous recitatives, in which every word receives individual expression, while strong counterpoint solidifies the choruses and orchestration.

Purcell stood alone as a composer of English opera, finding no worthy successor, and in 1705 the Italian opera, imported into England, began its unlimited sway. An adaptation of old ballads to a play, by *Dr. Pepusch* (b. 1667), produced in London in 1728, and called the "Beggar's Opera," had great popularity, and was the first of a list of English *ballad operas* (par. 227).

82. The Opera in Germany. The *singspiel*, or play with occasional songs and dances, here preceded the opera, and was afterwards taken as the basis for a national school. In 1627 *Heinrich Schütz* (1585–1672), who had studied in Italy, set to music his German translation of Rinuccini's "Dafne," of which the score has been lost, but which may be accounted the first German opera. Italian opera afterwards appeared fitfully; finally, however, attaining immense prestige among the wealthy classes, and pushing German composers into other fields of work, notably that of religious music. The Hamburg Opera House was opened in 1678 with a singspiel by Schütz's pupil *Theile*. Of this house *Reinhard Keiser* (1674–1739) afterwards became manager, himself writing for it a hundred and sixteen operas with German texts and in Italian style, yet showing German strength, real expression, and scenic splendor. But Italian influences increased. There was at first a mingling of German and Italian languages in the same performance, until at last the Italian supremacy was complete. Of German composers of Italian opera the chief were *Hasse* and *Graun*, the latter a favorite of Frederick the Great.

Section 2

INFLUENCE OF THE OPERATIC STYLE

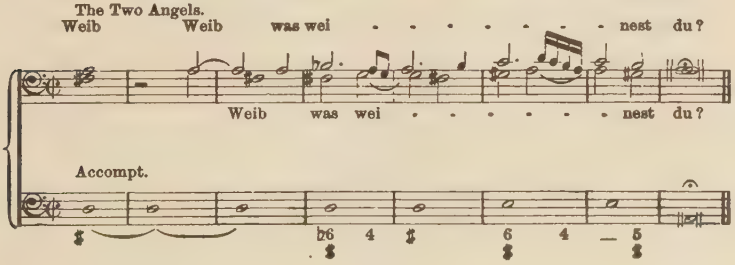
83. English Church Music. After the Restoration, in 1660, there was a tendency toward the new harmonic forms. One result was the *Anglican Chant*, which partly supplanted the Gregorian manner of chanting, and which consisted of a *single* or *double tune* of seven or fourteen measures, containing recitation notes and endings. These tunes, probably of Gregorian origin, were harmonized in plain chords. While they were adapted primarily for rendering the Psalter antiphonally, similar chant forms were invented for the Canticles. Services and anthems came to be written in a

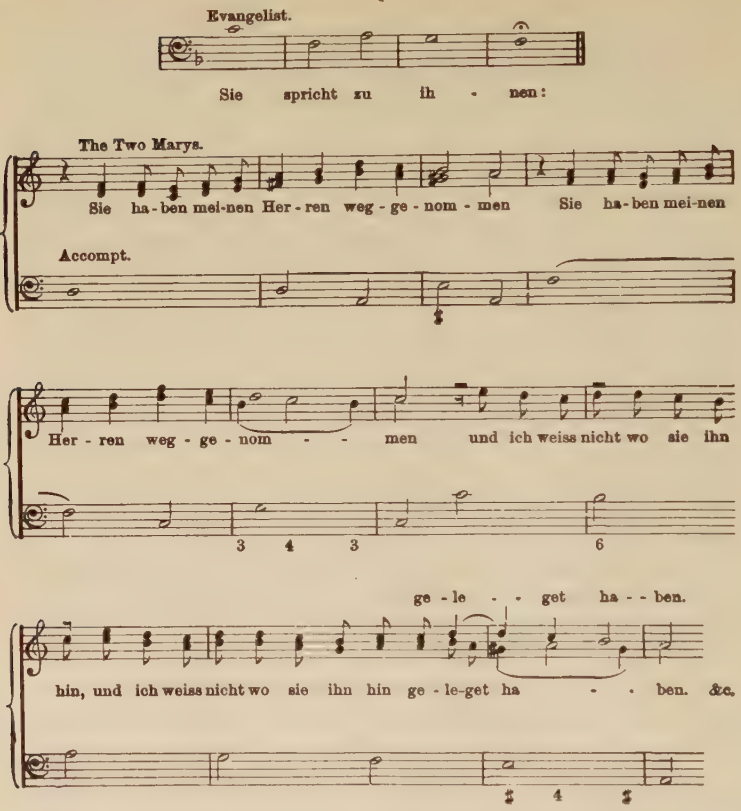
more florid style, and during the reign of Charles II the former unaccompanied style was largely supplanted by elaborate accompaniments by the organ or orchestra. While the influence of the opera did not seriously degrade the dignity of church compositions, its forms nevertheless had their effect, especially upon the anthems. These were written in three forms: — the *full*, sung throughout by the entire choir; the *verse*, in which selected voices rendered certain parts together; and the *solo*, in which single voices were occasionally heard. The harmonic style was freely employed, although it did not by any means supplant the contrapuntal. After Purcell, whose anthems were models of excellence, a host of church composers, such as *Dr. Blow*, *Clarke*, *Croft*, *Greene*, *Boyce*, and *Attwood*, wrote worthy but pedantic church music; and it was only toward the middle of the nineteenth century that a more vigorous style arose.

Congregational hymns were at first severely plain, but during the eighteenth century a more florid style arose, with varied supporting harmonies.

84. Church Music in Germany. A group of eighteenth century composers resisted for some time Italian influences, writing church music of great dignity in the old chorale and motet forms. Others introduced the solo style, and ultimately it found a permanent place in church compositions. The *cantata*, originating in Italy before 1600, be-

SCENE AT THE GRAVE, FROM SCHÜTZ'S "RESURRECTION."




Evangelist.
Sie spricht zu ih - nen:
The Two Marys.
Sie ha-ben mei-nen Her-ren weg-ge-nom-men Sie ha-ben mei-nen
Accompt.
Her - ren weg - ge - nom - - men und ich weiss nicht wo sie ihn
3 4 3 6
ge - le - - get ha - - ben.
hin, und ich weiss nicht wo sie ihn hin ge - le-get ha - - ben. &c.
4

came a popular form for church music. In the eighteenth century it consisted of an instrumental introduction, several choruses, arias for solo voices, and a concluding chorale.

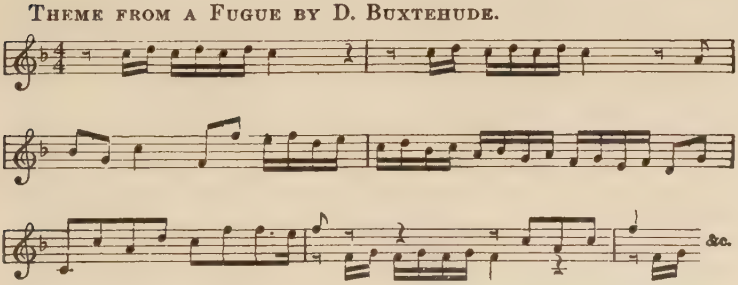
The mediæval custom of representing Christ's passion was perpetuated in several forms of *passion music*, sung on Good Fridays. In its earliest form this consisted of intonations of the story by the priests; next, chorus singing in motet form replaced the intonation; and in the seventeenth and eighteenth centuries the oratorio form was used, in which the story was told by a *narrator*, while solo voices and choruses rendered the words of characters and spec-

tators, and congregational chorales reflected the feelings of the auditors. This connection with the church service distinguished the passion from the oratorio proper, which became relegated to concert uses. Many composers of opera, like Schütz and Keiser, wrote passions, and Italian sentimentality finally detracted from their original sincerity of expression.

One reason for the perpetuation of the contrapuntal methods in German church music was the important place allotted to organ music in the service. Under this special incentive, German organists attained a commanding position as players and composers.

85. Organists and Organ Composers. Instrumental music, which had long been wholly subject to vocal music, first began to free itself in distinctive organ compositions. In

THEME FROM A FUGUE BY D. BUXTEHUDE.



Venice, during Willaert's time, these appeared under the names of *fantasias* or *ricercari*, and with *Claudio Merulo* and the *Gabrielis* there was a definite attempt to evolve instrumental forms. From a transference of the motet to the organ, with subjects used imitatively, the *canzone* and *ricercare* resulted, and these finally developed into the *fugue*. From the use of running passages with supporting chords came the *toccata*, *prelude*, and *fantasia*. The primal lack of coherency was afterwards remedied by the invention of

characteristic subjects, for whose introduction fixed laws were established. Such laws were worked out by *Frescobaldi* (1583–1644), the distinguished organist of St. Peter's at Rome, whose bizarre *capricci* show much individuality, and who was the first to assert the final fugue form; the Tuscan *Pasquini* (1637–1710); *Sweelinck* of Amsterdam, renowned as a teacher; the Germans *Froberger*, *Kerl*, *Pachelbel*, and *Reinken*; and the Danish *Buxtehude* (b. 1637). The two last named lead directly to J. S. Bach, who was a close student of their works.

FRESCOBALDI

86. The Violin. The result of the prominence of the strings in the orchestra was an increased activity in the manufacture of this class of instruments. From the many kinds of bowed instruments in use during the Middle Ages a number of *viols* emerged, all characterized by flat backs and sloping shoulders; and as an improvement in these the *violin* family won the first place, finally driving out the older forms, except in the case of the still-used double bass. During the seventeenth century the violin attained a degree of perfection never surpassed, at the hands of the Cremona makers. The first of these were the *Amatis*, viol and lute makers from cir. 1520, of whom *Nicolo Amati* (1596–1684) reached the highest standard, enlarging the former small model to a violin of graceful shape, with high back and front, and amber varnish. His instruments are renowned for their clear, sweet tone.

Antonio Stradivari (cir. 1644–1737), a pupil of Nicolo Amati, perfected the Amati model. He improved its acoustic properties by lowering and making uniform the arch, strengthening the sides, equalizing the tension, making the scroll more massive, inclining the sound-holes toward

each other at the top, and perfecting the bridge. His instruments, extraordinary in number and excellence, have rich and varied varnish. The later ones were increased in length.

The Cremonese family of *Guarnerius*, of whom *Joseph* (1683–cir. 1745) was chief, subordinated everything to strength of tone.

In Germany *Jacob Stainer* (1621–1683) made violins of less graceful lines than the Cremonese, though patterned after them, and of excellent workmanship, but poor tone. The front was flattened at the top with an abrupt descent, the *f* holes were short and square-cut, and the varnish was lustrous.

The bow was at first clumsy, and was perfected only at the close of the eighteenth century by *Tourte*, a Frenchman.

The demand for cheaper instruments afterwards brought into the market many of inferior grade, though of similar models, so that the art of the first makers became practically extinct.

87. Forms of Violin Music. Together with the making of violins, violin playing advanced. Solo work became popular, and the best musicians were excellent composers. To serious instrumental compositions the name of *sonata* was given, to distinguish them from the *cantata*, or vocal piece; and sonatas, originally of one movement, afterwards were written in a succession of contrasting but unified movements. From the opera overture came the *sonata da chiesa*, or *church sonata*, generally of four movements, all in dignified contrapuntal style; from the popular suites, or collections of dances, came the *sonata da camera*, or *chamber sonata*. The two forms were soon mingled, however, by the introduction of dance movements into the church sonatas.

An important innovation, developed by *Torelli* (cir. 1657–cir. 1708), was the *concerto* form of the sonata, in which solo instruments were supported by others, for reinforcement or

contrast, — a form which afterwards also developed into the string quartet.

88. Violinists. The first violinist whose works still survive was *Arcangelo Corelli* (1653–1713). He brought former rambling attempts into concise form, using contrapuntal methods joined to modern harmonic forms, with refined and pleasant expression. The *variation* form was used extensively in his works. Pupils and followers of his were *Vivaldi* (d. 1743), *Veracini* (1685–1750), *Somis* (1676–1763), and *Tartini* (1692–1770), all of whom, as players and composers, developed new resources in their instrument, attained much virtuosity, and infused breadth and dramatic fire into their works.

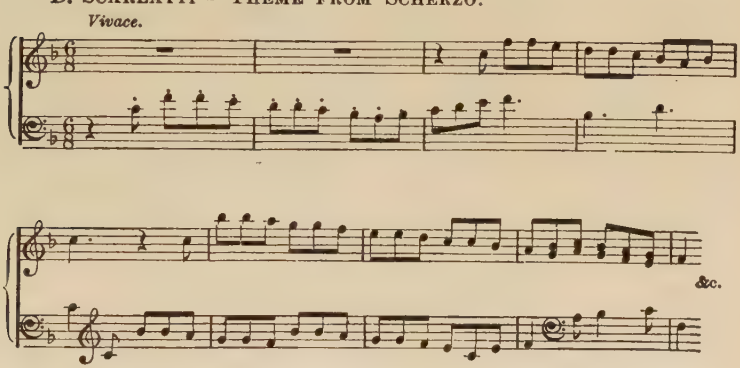
CORELLI

89. Clavier Players. The popularity of the lute, which aided in developing the harmonic style, yet retarded clavier composition. In Italy, the early organists were clavier players, using the same compositions for both instruments. In the seventeenth century *Frescobaldi* and *Pasquini* first asserted a distinctive clavier style, though hampered by the clumsy fingering then in vogue. The usefulness of the harpsichord in the orchestra, however, turned attention to its capabilities. *Domenico Scarlatti* (1685–1757), son of the opera composer, realized these to a remarkable extent, introducing brilliant technical work, like rapid runs, skips, double notes, and crossing of hands, which were far in advance of his age. His *scherzo* movements are especially vital in style, presaging the *scherzi* of

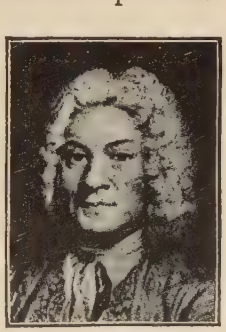
D. SCARLATTI

Beethoven. A native of Naples, he lived at Madrid the latter part of his life, renowned as a virtuoso. Other Italians wrote chiefly sonatas.

D. SCARLATTI — THEME FROM SCHERZO.



The English school continued after Elizabeth's reign, and the first printed clavier compositions were published in the reign of James I, under the title "Parthenia." Purcell published sonatas and suites. The school had, however, little general effect.

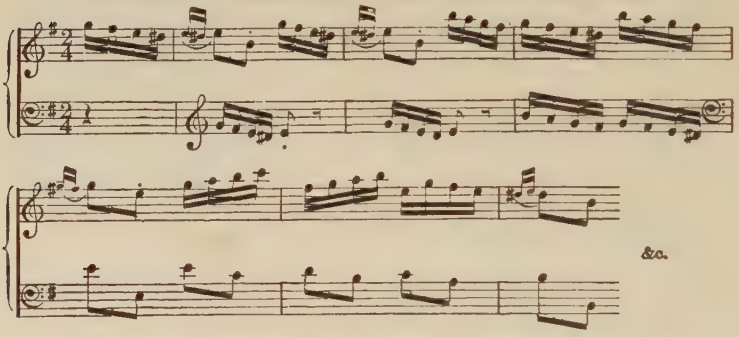


COUPERIN

In France, a refined, elegant, and highly embellished school arose in the middle of the seventeenth century, founded by *Jacques Champion de Chambonnières* (d. cir. 1670), who was noted at the court of Louis XIV for his remarkable touch. His contemporary *d'Anglebert* published pieces, including variations on airs from Lully's operas. Several *Couperins*, all organists, attained eminence, the chief of whom was *François*, called "*le Grand*" (1668–1733), court clavier and organ player. His little suites, or *ordres*, contain compact tuneful movements of solid contrapuntal character, in the form of allemandes, sarabandes, and preludes. He

also wrote lighter works, rhythmic dance-tunes, and descriptive pieces with fanciful titles, all richly embellished. *Louis Marchand* and his pupil *Louis Daquin* were other composers of this period. *J. P. Rameau*, the opera composer, championed the tempered scale (par. 96), writing pieces in Couperin's style, but of more elevated character.

F. Couperin — Theme from "The Little Wind Mills."



In Germany most of the organists were also clavier composers, writing many sonatas.

Summary

From attempts to revive Greek simplicity, at the close of the sixteenth century, the opera and oratorio were born, with solo recitative as their most distinctive feature. But the Italian fondness for melody quickly introduced formalism and conventionality, and the opera in the eighteenth century degenerated into a mere vocal display. Meanwhile, from its status as a diversion of the wealthy, it had become popularized, and its influence spread over all Europe. In France something more than melody was demanded, and thus a better balance was obtained between the dramatic and musical elements. English opera, instituted by Purcell, succumbed to Italian influence, as did opera in Germany.

But church music in England and Germany was slow to give up its old ideals, and never entirely abandoned them.

Distinctive forms were the chant and anthem in England, and the cantata and passion music in Germany.

Instrumental forms were meanwhile sought out. Organists began to develop definite subjects, thus elaborating the contrapuntal forms of the fugue and toccata, involving also harmonic design. Violin makers and players brought their instrument to a foremost place, and the latter evolved the sonata and the concerto. Clavier playing, too, was developed, especially in France, where the small, definite type of composition was in fashion.

READING LIST

Section 1

Naumann, History, chaps. 15, 18, 19, 23.
Parry, Art of Music, chap. 6. Oxford History, vols. 3 and 4.
Baltzell, History, lessons 17–22.
Dickinson, Study of Music History, chaps. 11, 15–18, 22.
Henderson, How Music Developed, chaps. 18, 19, 21,24.
Apthorp, The Opera, Past and Present.
Streatfeild, The Opera.
Elson, A Critical History of Opera.
Bridge, Twelve Good Musicians.

Section 2

Naumann, History, chap. 20.
Dickinson, Study of Music History, chaps. 9, 10, 12–14, 19, 20.
Dickinson, Music in Western Church, chap. 8.
Oxford History, vol. 3.
Spitta, Life of Bach (Passion Music).
Crowest, English Music.
Barrett, English Church Composers.
Cummings, Life of Purcell.
Ritter, Music in England.
Hart, The Violin and its Music; Famous Violin Makers and their Imitators.
Stoeving, The Story of the Violin.
Elson, Music Club Programs, chaps. 3, 4, 5.
Histories of Piano Playing by Fillmore, Weitzmann, and Bie.
For both sections, see Pratt's History, Part IV.

CHAPTER V

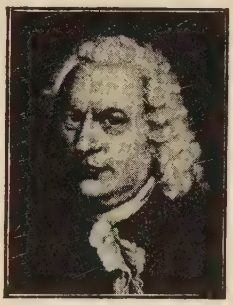
Bach, Handel, and Gluck

90. Their Fields of Work. The dignity of the music art, which was in danger of becoming utterly degraded through the hypnotic sway of the Italian opera style, was again triumphantly asserted, in the first half of the eighteenth century, by the labors of three great musicians. Their work did not at first bear full fruitage, but eventually people were bored by the conventional platitudes and inconsistencies of the Italian style, and so came to appreciate the higher ideals which they furnished. Bach and Handel excelled in the lyric style, while Gluck's sphere was the opera. Of the three, Bach had the least immediate influence. His unswerving fidelity to his own lofty conceptions of art estranged him from his pleasure-loving generation; but eventually the nobler elements in the human character asserted themselves, and as a result his compositions became recognized as ideals of musical expression. Handel, on the other hand, had a long education in methods of pleasing the popular taste; so that in his greatest works, produced late in life, he was able to mingle popular elements with the fine and genuine music sufficiently to make it immediately attractive to his public. Gluck courageously set to work to upset all the deep-rooted conventional ideas of the opera. It was only through the fact that he addressed himself to the Paris public, which had never subscribed to the Italian style, that he was able to get an adequate hearing, and finally to accomplish at least a part of his object.

Section 1

JOHANN SEBASTIAN BACH, 1685–1750

91. Life. Bach inherited the concentrated genius of a long line of ancestors, who had held most of the important musical positions in Middle Germany since about 1600. Of the peasant class, all of them exhibited the Teutonic characteristics of integrity, strong family feeling, and solid art ideals. Bach was born at Eisenach, and obtained his first insight into music from his father, who taught him especially to play the violin. Orphaned at ten, he was taken in charge by his brother Christoph, organist at Ordruff, who gave him some instruction, but did not on the whole encourage his enthusiasm, which displayed itself in assiduous copying of manuscript compositions. In 1700, becoming a choir boy at the Michealis school at Lüneburg, he had the opportunity of studying the organ and clavier. After a short stay at the Weimar court, where he was employed as violinist, he obtained in 1703 the post of organist at Arnstadt. It is significant that while here he was reprimanded for his innovations in organ playing during the service. Yet his fame as organist spread, and in 1708 he assumed an important organ position at Weimar. Here he became acknowledged as an organist of the first rank, and here his chief organ works were written, besides cantatas, and arrangements for organ and clavier of concertos by the Italian violinists. Becoming chapelmaster to Prince Leopold of Anhalt-Cöthen, he had opportunities for directing and writing chamber music, besides enjoying advantages in the way of travel. The latter part of his life, from 1723, was passed at Leipsic, where he spent his time in unceasing labor as cantor of the

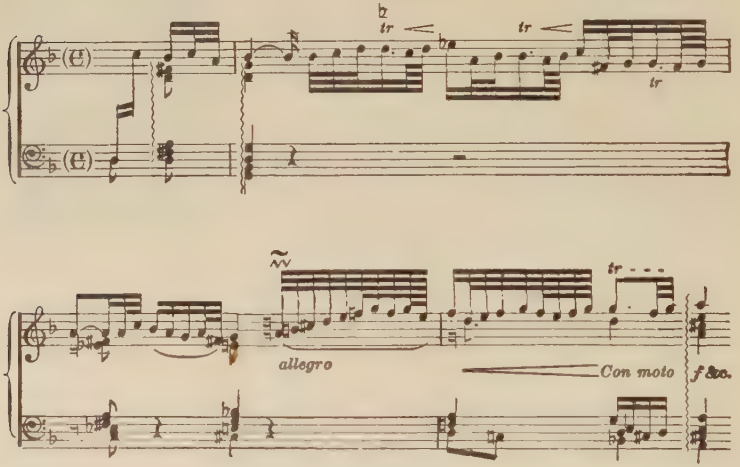


J. S. BACH

Thomas school, as organist of two churches, and in voluminous composing. His greatest works, the passions, the mass in B minor, and many cantatas, were written here; but his positions were not lucrative, and he was frequently annoyed by unsympathetic officials. His eyes, too, gave out, and he was totally blind for several years preceding his death.

92. Character. Thus his life as a whole was simple and uneventful, devoted to his work and his family. He was twice married: first to a cousin, afterwards to a soprano

EXTRACT FROM CHROMATIC FANTASIE.



singer, who proved a great help in his work. Of his family of twenty children, several of the boys inherited a part of his genius, although none attained to his eminence. His deep and reverent religious convictions were a determining element of his character, and the keynote to the unfailing sincerity of his compositions. His unflagging industry is shown in the fact that he not only fulfilled faithfully his official duties, but that he also wrote a vast number of musical works, copied many compositions by other musicians, engraved the copperplates for printing his own, and

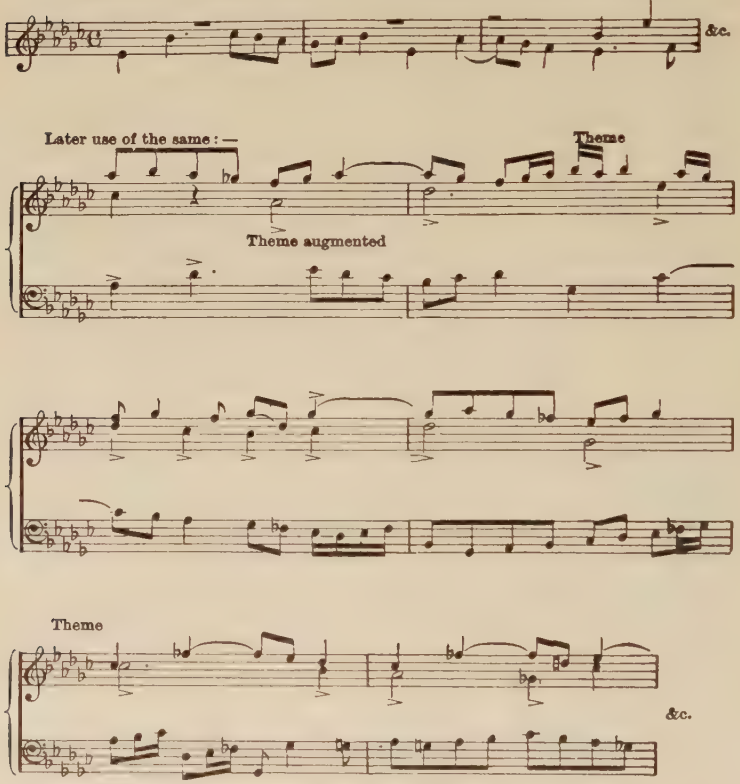
even manufactured instruments, inventing a new violin and piano. His best pupils were his own sons, for whose instruction he wrote many of his clavier works.

93. Musical Ideals. Bach is musically a direct descendant of the German organists who had remained faithful to the old contrapuntal school, despite the trivial tendencies of their times. Grounded, then, upon severe organ composition, and bringing to this the depth and sincerity of his religious nature, he was able, in adopting other styles of music, to make them, too, the vehicles of true expression. Thus, primarily an organist, he wrote from the standpoint of instrumental music, and, while resting upon the contrapuntal style and forms, he availed himself of harmonic design to produce coherency of structure. The result was that he gave instrumental music the position of an independent art, satisfying all the recognized conditions as to balance, contrast, unity, and variety. His vocal works, no less great than his instrumental, have nevertheless the effect of being an outgrowth of the latter. While occasionally using such forms as the aria, he never caters to merely vocal effect, but insists upon forceful expression at all costs. He essayed all forms except that of the opera, giving to each a new significance; and in addition he occasionally wrote compositions, like his "Chromatic Fantasy," which led into new and daring fields, and pointed the way to styles which developed many years later.

94. Coherency. The most amazing element in his works is that of coherency. His subject-material, based upon an harmonic foundation, is marked by its originality and significance. Having asserted a theme, he subjects it to infinite analysis, turning it about, lengthening, shortening, or inverting it, but always keeping it built into the structure. And the supporting material is also derived logically from subordinate themes, or from the principal theme itself, so that

unity of thought is never abandoned. Especially in the fugues do these characteristics appear; here, proceeding from the simple to the complex, he interweaves the parts

THEME OF FUGUE No. 8, vol. 1, of Well-Tempered Clavichord.

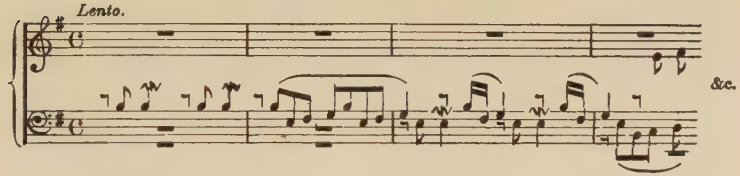


until the mind is lost in bewilderment, after which the tangled skein naturally unwinds, and the thought ends broadly, victoriously, simply. In all this the initial and dominant mood of the composition — melancholy, gay, tranquil — is never lost sight of, so that the whole becomes the exposition of an emotional state.

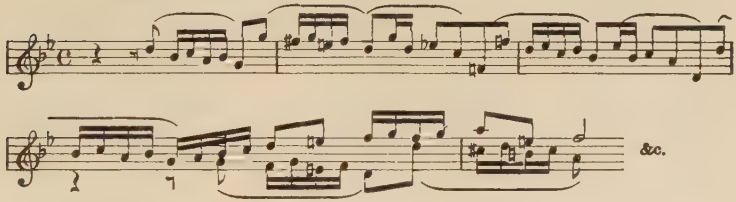
95. Organ Works. As the fugue is primarily an organ form, it was especially adapted to Bach's genius. His many

THEMES OF TWO ORGAN FUGUES.

Fugue in E minor.



Fugue in G minor.



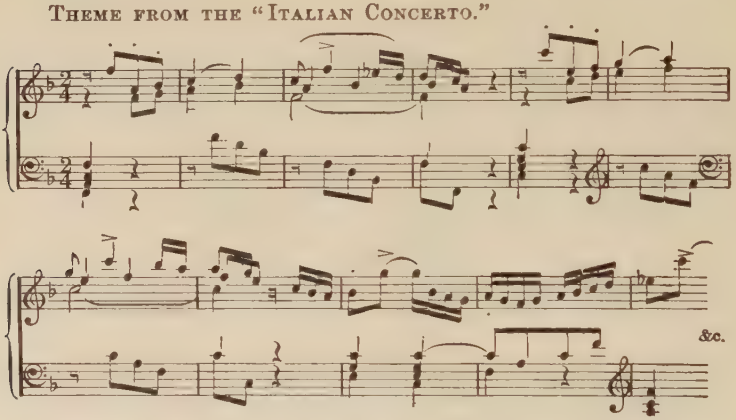
organ fugues have never been equalled for grandeur or dignity. In addition to these, he wrote many works in the forms of the toccata, prelude, canzone, and fantasia, as well as chorales, arranged both as independent compositions and to accompany the congregational song.

96. Bach and the Clavier. Bach preferred the clavichord to the other claviers of the day on account of its powers of expression; and in two directions he opened the way to increased resources in this instrument. The first was by adopting a more rational fingering, in which all the fingers were used, instead of the former clumsy method, in which the thumbs hung down in front of the keys while the other fingers lay flat upon them. The second was his championship of the *tempered scale* (pars. 50 and 89). A controversy had raged for many years over the correct method of tuning the intervals within the octave, and this question Bach, supported by Rameau and others, solved by dividing the octave

into twelve equidistant semitones, tuning his own clavichords to carry out his theory. The matter was thus finally settled, since the tempered scale has been generally adopted from his day.

97. Clavier Works. Wishing to emphasize the interchangeable character of the scales, Bach wrote twenty-four preludes and fugues, one in each major and minor key, and each with a distinct emotional character. Later he wrote twenty-four more of similar design, and the forty-eight

THEME FROM THE "ITALIAN CONCERTO."



together form the so-called "Well-tempered Clavichord," a collection the mastery of which is considered the foundational work for pianistic ability. As studies for fugue playing, he wrote a number of two and three part *inventions*. In the dance forms are his suites, — six small, called "French," and six large, called "English." Six *partitas* were suites of more dignified style. His concertos for from one to four pianos, and the dramatic "Chromatic Fantasy," complete the list of his best-known clavier compositions.

98. Orchestral Works. Orchestral color, produced by the characteristic use of instruments, was unknown in Bach's time; hence the continuous string tone, only occasionally

reinforced by other instruments, is apt to be monotonous. A touch of color was sometimes produced by the employment of individual obbligato instruments as accompaniment to vocal solos. Bach's orchestra was small, rarely containing more than fourteen strings; and his use of instruments now obsolete, like the *viola d'amore*, makes the performance of some works difficult. He wrote overtures and four suites, of which the most popular, in D major, is for strings, three trumpets, three oboes, and kettle-drums. His "Concerti grossi" are much freer than those of previous writers: of these the three "Brandenburg" are most famous. Many other combinations of instruments are found in his works, which also include solo compositions, such as violin and 'cello sonatas.

99. Vocal Works. Treating the voice in an instrumental manner, Bach uses an enlarged sphere of modulation, seeking emotional expression rather than vocalization.

His cantatas, nearly three hundred in number, include five sets which provide a cantata for each Sunday and holy-day, and secular cantatas, like the "Coffee Cantata" and the "Bauern Cantate." These have the accompaniment of organ and orchestra. Other famous church compositions are his "Christmas Oratorio," and his celebrated mass in B minor, the length and difficulty of which unfit it for church performance.

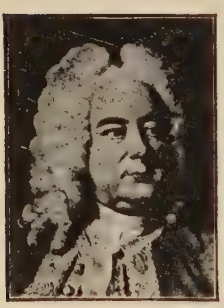
Particularly noteworthy are his settings of the passion, — one according to St. John; one, now lost, according to St. Mark; and the most famous, that according to St. Matthew, which was first produced at the St. Thomas church, Leipsic, in 1729, on Good Friday, the sermon being preached between the two parts. In this, two choirs, each accompanied by orchestra and organ, represent sometimes the crowd, sometimes the apostles, and sometimes commentators upon the scene. A tenor voice sings the part of the narrator, or evangelist; most of the airs are soliloquies by the *Daughter of Sion;* while the full choirs sing the exquisitely harmonized

chorales. The instrumentation has continual diversity of part-writing, while obbligatos are skilfully used in the solo work. Altogether, the music, while strongly dramatic, expresses the deepest religious feeling, without sentimentality or catering to popularity.

Section 2

GEORGE FREDERICK HANDEL, 1685–1759

100. Early Life. Unlike Bach, Handel had no musical ancestry. Born at Halle, his propensities early appeared in his surreptitious practice of the clavichord. His musical studies were, however, opposed by his father, who destined him for the law; but his father was finally forced to yield his wishes in deference to his patron, the Duke of Weissenfels, who, hearing Handel play at the age of seven, insisted that he should receive a musical education. After close study of theory, harpsichord, organ, violin, and oboe under *Zachau*, at Halle, he visited Berlin. Here he delighted the Elector by his extemporizing, and here he met noted musicians, like *Ariosti* and *Buononcini;* but refusing the Elector's offer to retain him at Berlin, he resumed his studies at Halle. His father's death in 1697 induced him to study law, meanwhile playing at the cathedral at a salary of fifty dollars a year; but growing restive here, he went to Hamburg in 1703, where he quickly rose from a subordinate position as violinist at the opera house to the leading rôle of harpsichordist. His experiences here stimulated him to write a passion and a number of operas which proved successful. In 1706 he journeyed to Italy. Here several of his operas won him laurels, and he was welcomed by many musicians, including Domenico Scarlatti.

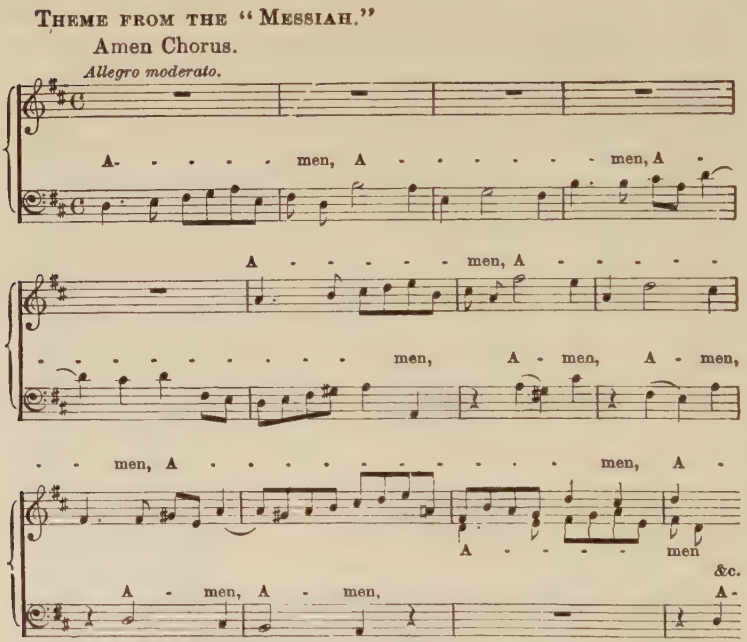


HANDEL

101. Handel in England. Returning to Germany in 1710, he became chapelmaster to the Elector of Hanover, afterwards George I of England. He soon, however, obtained leave of absence and visited England, where he eventually passed most of his life, becoming naturalized. Italian opera had been introduced into England in 1705, and the English public were thus prepared to welcome him, fresh from his Italian triumphs, with acclaim; so that his new operas were sumptuously mounted, and enthusiastically received. He was loaded with honors, and in a short time became a musical autocrat, whose word was law with the *savants*, *littérateurs*, and nobility of London. His Te Deum and Jubilate for the celebration of the Peace of Utrecht brought him a pension of $1,000 from Queen Anne; and George I, crowned in 1714, who was at first displeased with him for his long absence from Hanover, was so effectually won over by his "Water Music" that he added another $1,000 to his pension. Becoming chapelmaster to the wealthy Duke of Chandos, at Cannons, he wrote while there his first oratorio, "Esther," harpsichord suites, anthems, and the pastoral serenata, "Acis and Galatea."

But a series of troubles now pursued him. In 1720 he was made director of the new Royal Academy, where he produced his opera "Radimisto," and a joint work "Muzio Scevola," of which he wrote one act, while two other prominent musicians wrote the others. But his successes incurred for him the jealousy of these rival composers, and his irascible disposition involved him in numerous broils with the autocratic singers of the day. The Academy, for which he wrote fourteen operas, collapsed in 1728, and he afterward attempted other operatic ventures on his own account; but the cabals of rivals, chief among whom was *Buononcini*, and the waning interest in Italian opera, resulted in two financial failures, during which his naturally rugged health gave way.

102. Later Life. Oratorios. Convinced at last that the Italian opera had had its day, he turned his attention to the oratorio, a form in which he had already gained success, and in which his best work was eventually accomplished. His first oratorios had been written for the concerts which took



the place of the opera during the Lenten season. In 1739 his "Saul" and "Israel in Egypt" were produced, of which the latter, now reckoned one of his chief works, proved too ponderous for the public, on account of its heavy choruses. In 1742, invited to Dublin, he produced various oratorios, among them giving the first performance of the "Messiah." This was first performed in England the next year, and was afterwards followed by the "Occasional Oratorio," "Judas," "Joshua," and others. While writing "Jephtha," in 1751, blindness overtook him, yet he persisted in his work, pro-

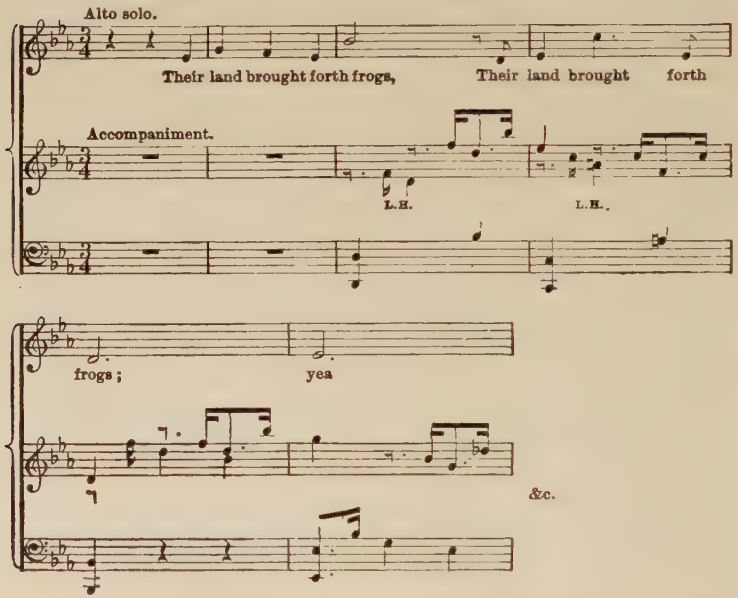
ducing the "Triumph of Time and Truth" at Covent Garden. His death occurred soon after a performance of the "Messiah," which he conducted. He was buried in Westminster Abbey.

103. Personality. Handel imbibed many of the English characteristics during his long residence in England; and these appear in his works in the form of strong rhythms and bright melodies, which yet have the underlying Teutonic coherency and solidity. To this reflection of inherent English traits is due his dominant position in English music, which caused him to be slavishly imitated by hosts of following English composers. As a man, he was of strict integrity, sincerity, and loyalty; of so independent a spirit, moreover, that his contempt for rank and his anger at opposition brought him into countless broils with his associates. In his works are reflected this freedom from convention, and this direct and forceful expression. His benevolence and kindness of heart are shown in the fact that he gave the "Messiah" yearly for charity, never realizing a penny from this king of his works. Of great bodily strength and simple tastes, Handel's industry was unflagging, and his writing extraordinarily rapid. Of this his composition of the entire "Messiah" in twenty-four days is an instance. As organist he was considered Bach's equal, and he extemporized readily, even after he became blind. He was never married.

104. Vocal Works. Of his forty-two operas, parts stand out as possessing especial merit; but as a whole their Italian triviality of style has denied them a permanent place. Yet by them Handel came to know his public intimately, and thus when he entered the domain of oratorio he brought to it those elements of effect which told with the audience, and which added a dramatic and epic interest hitherto wanting in this form of music. His first oratorios were given with scenery and costumes; and, as with a play, Handel made the

interest cumulative, piling up climax upon climax, dominating Italian melodic beauty by expression and contrapuntal writing. His chorus takes the first place, assuming the rôles

IMITATIVE PASSAGE FROM "ISRAEL IN EGYPT."



of the narrator and personages involved in the action. His use of embellishments and realistic effects, such as the imitation of hailstones or the hopping of frogs, has been criticised. Some of these devices, however, are extremely clever, and show his command over his orchestra. His free use of material copied from other composers has been the subject of much controversy.

Other vocal works were anthems, two passions, ninety-four cantatas, ten pasticcios, some serenatas, and songs.

105. Instrumental Works. Handel's orchestration was somewhat crude, though he employed an unusually large number of instruments for his day, and his fondness for wind instruments caused him to be considered noisy. To

fill in the harmonies, the organ or harpsichord was relied upon, for which figured basses (par. 72) were written; and to supply the parts suggested, succeeding writers, notably Mozart and Franz, composed additional accompaniments.

Handel's organ concertos are popular in style, while his *concerti grossi* and overtures for orchestra are of unequal merit. For the violin he wrote sonatas which are still played. Of his two sets of harpsichord suites, the first is by far the best. Both of them embrace vigorous movements, though the prevalence of a single key through each suite inclines toward monotony. The strict part-writing and the emotional significance of Bach's works in this style are lacking.

106. Bach and Handel. The two masters furnish interesting points of contrast, and perhaps for that reason exerted a wider influence, since they filled different spheres. Bach lived the quietest of family lives, while Handel was continually in the public eye; so that the works of the one are introspective and reflective, while those of the other are brilliant and popular. Bach, too, wrote from the organ bench, producing rugged counterpoint and characteristic expression; while Handel wrote for the singer, giving beauty of melodic form, and opportunities for vocal display. Even in recitative Bach maintained his elaborate and difficult interweavings, while Handel's recitative is Italian in its emptiness. Both were equally backward in instrumentation, relying on the organ for sonority.

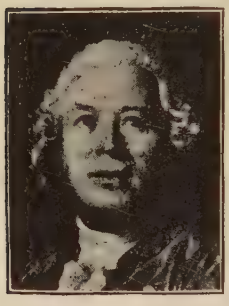
Handel thus appeals to a much larger public than Bach, while Bach demands more mentality for his comprehension. Although so closely related in their work, the two masters never met.

Section 8

CHRISTOPHER WILLIBALD VON GLUCK, 1714–1787

107. Early Life. Though somewhat later in his work than the two preceding composers, Gluck demands a place with them, since he, too, attacked the frivolous tendencies of the

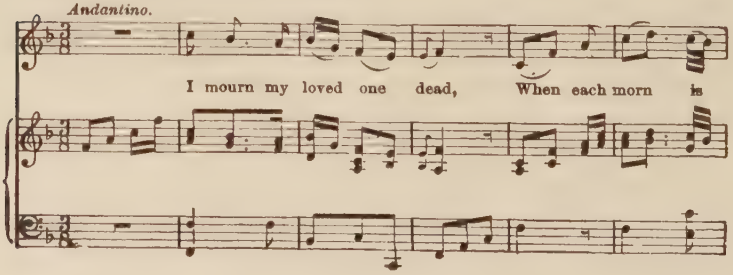
times, and was instrumental in attracting men's minds to better things. Born near Nuremberg, of humble parents, he received a good education, studying instruments and singing. In 1736 a Viennese patron sent him to Italy, where he studied counterpoint and orchestration with *Sammartini.* Here several conventional Italian operas brought him into notice. Invited to London, he produced two operas at the Haymarket; but a subsequent failure, and Handel's scornful criticisms, determined him to study further. Visiting Paris, he was much affected by the dramatic character of Rameau's operas. On returning to Vienna he studied æsthetics, sought the society of literary men, and wrote symphonies of a stereotyped character, and several other operas. His work brought the honor of the title of "chevalier" from the Pope, and he became director of the Vienna Court Opera.

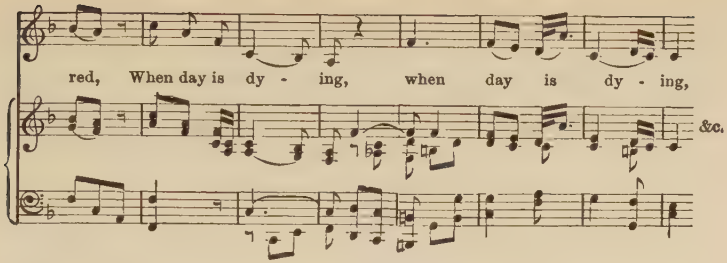


GLUCK

108. Later Life. Revolutionary Period. His mind, however, had long been maturing plans for a reform in the opera which should bring back the dominance of dramatic sincerity. With this purpose he produced his "Orfeo" in 1762, in which he partly exploited these ideas. In "Alceste,"

PART OF ARIA FROM "ORPHEO."





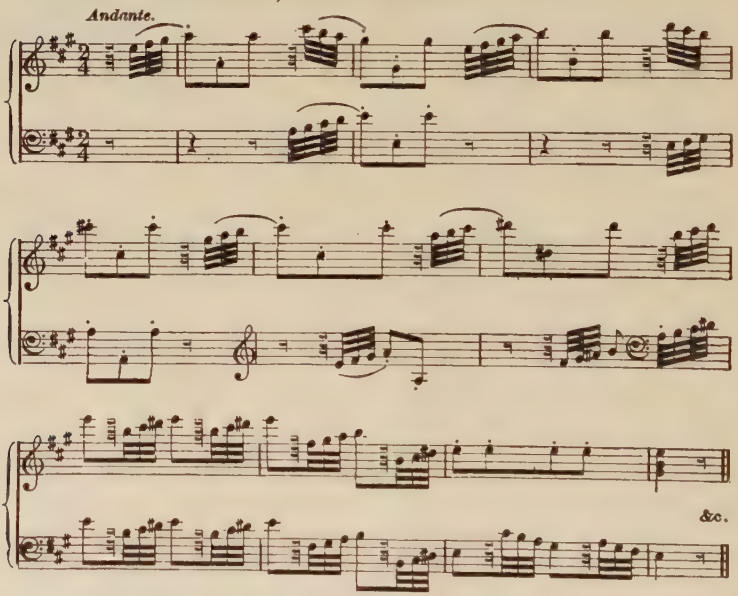
given in 1767, he proclaimed his principles in a polemical preface. This was followed by "Paris and Helen" in 1770. His boldness provoked severe criticism, and he became convinced by a member of the French legation that his proper field for action was in Paris. Proceeding thither, accordingly, he launched his theories, and, backed by influential friends, among them his former pupil at Vienna, Marie Antoinette, he produced "Iphigénie en Aulide" at the Opéra. This was so successful that he followed it by a revised version of "Orfeo," 1774; and by "Armide," 1777. But a strong opposition brought the talented Italian *Piccinni* to Paris, and for some time society was divided into two warring factions over the merits of the two composers. In a direct contest in which each wrote a setting of "Iphigénie en Tauride," Gluck won an unquestioned victory.

109. Gluck's Theories. Fitted by education and experience as a writer, Gluck was the first great musician qualified to present his theories in such a way as to command the attention of the thinking men of the day. In these theories, and in his defence of them, he anticipated Wagner; and it was only his lack of musical resources which prevented his taking a similar place. He is sometimes called the father of the music drama, since he insisted on the necessity for making everything, including the overture, choruses, and dances, contribute directly to the dramatic situation. The orchestra acquired much more character, notably by his use of certain groups of instruments to enforce situations and in his repre-

sentation of moods by different tone-colors; indeed, this very emphasis of individual situations tended to destroy the unity of details. Recitatives become freer and more expressive, while arias appear only in the form of shorter songs. Sometimes the striving after intensity of expression produces an overplus of embellishments.

110. Reformed Works. These are comparatively few in number. In "Orfeo," the first of them, his treatment dif-

DANCE OF THE FURIES, FROM "ARMIDE."



fered from the hundred other settings which preceded him; notably in the grand scene introductory to the second act, in which the entreating Orpheus is repulsed by the furies, and the barking of the three-headed monster Cerberus is delineated in the orchestra. The rest of the work is Italian in character, though the characteristic recitative and the shortened arias point toward his later manner. In "Alceste" he

reached the climax of his dramatic style, while "Paris and Helen" has more subjective treatment, and is not so popular in character. "Iphigénie en Aulide" shows a union of classic conceptions with the more modern and warmer humanizing spirit, which is displayed in impressive climaxes. In "Iphigénie en Tauride" Gluck rose to his greatest heights, causing the text and music to correspond intimately. It is also free from the customary commonplaces, and has greater unity and consistency.

Gluck had no immediate followers, owing to the dominance of the Italian opera. The French *Méhul* was the first to carry on his theories, and in the realm of comic opera *Dittersdorf* also furthered them.

Summary

J. S. Bach inherited the spirit of the German organ school, which had withstood Italian tendencies. The fugue form appealed especially to his genius for investing complicated details with coherency, and thus his organ, clavier, and voice fugues attained an unsurpassable degree of perfection. His power of genuine expression extended also to other types of church music, and to dance forms; while, in addition, he wrote works in a freedom of style which pointed toward much later schools. Bach reached the climax of the instrumental polyphonic style, based on simple harmonic design.

Handel gained, through long experience as an opera composer, the technique of the stage. Thus, when he turned to the severe form of the oratorio, he applied to it stage methods, with such success that a formerly heavy style of music came within the grasp of the people, who were able to comprehend and enjoy it in its more sincere and elevated setting.

Gluck, a man of culture and power of thought, became disgusted with the triviality of Italian opera, in which he had himself gained success, and set himself the task of reviving dramatic truthfulness. In this he was seconded by many of

the thinking minds in France, and as a result produced the works which effectually established his theories, and paved the way for future operatic reforms.

READING LIST

Section 1

Spitta, Life of Bach.
Biographies of Bach by Williams and Poole.
Parry, Art of Music, chaps. 7, 8.
Famous Composers and their Works.
Naumann, History, chap. 26.
Dickinson, Study of Music History, chap. 20; Music in the Western Church, chap. 9.
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Grove's Dictionary, article on "Temperament."
Elson, Music Club Programs, chap. 1.

Section 2

Streatfeild, Handel.
Rolland, Handel.
Biographies of Handel by Rockstro, Williams, Marshall, Schoelcher.
Naumann, History, chap. 27. Oxford History, vol. 4.
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Haweis, Music and Morals.
Grove's Dictionary, articles on Handel, Oratorio, Additional Accompaniments.
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Section 3

Newman, Gluck and the Opera.
Oxford History, vol. 5.
Naumann, History, chap. 27.
Parry, Art of Music, chap. 9.
Henderson, How Music Developed, chap. 22; Story of Music, chap. 6
Dickinson, Study of Music History, chap. 23.
Histories of the Opera by Apthorp, Streatfeild, and Elson.

See also Pratt's History, Part V for sections 1 and 2; Part VI for section 3.

CHAPTER VI

The Perfection of the Sonata Form

111. New Instrumental Forms. The enthusiasm for instrumental music which overspread Europe during the eighteenth and nineteenth centuries created a demand for adequate forms for its expression. The fugue form had met this demand, in the hands of the masters of the polyphonic school, but with the supremacy of the harmonic style this became no longer available in its original shape, and a strictly harmonic form was therefore sought for. At first the simple forms of the dances and the aria were used for the lighter compositions, while the contrapuntal forms were still used for more serious works; then both these forms appeared together in the sonatas of the Italian violinists. But as contrapuntal writing became still less in vogue, composers adopted the expedient, in their more important compositions, of broadening the original dance form by adding to it a subject, in the guise either of an Italian melody or the more characteristic fugue theme, and by discussing this subject under various conditions. New divisions then came into the original form, and the problem of making all its parts balance nicely and satisfy art conditions became the matter for many experiments. These were finally crowned with success in the works of Haydn and Mozart. Furthermore, certain varieties of instrumental combinations came to be adopted. The invention and development of the pianoforte furnished a convenient instrument for such experiments, and a multitude of sonatas were written for it, alone, and in combination with other stringed instruments, notably the violin and

'cello, used either separately or together. The sonata applied to the orchestra became the *symphony;* applied to strings alone it became the *string quartet;* and applied to solo instruments with orchestra it became the *concerto.*

Section 1

EXPERIMENTS IN SONATA FORM

112. The Pianoforte. The piano appears as so important a factor in these developments that a sketch of its history is necessary. Its invention is now conceded to *Cristofori*

CRISTOFORI PIANOFORTE, 1720 (Metropolitan Museum)

(1653–1731), a harpsichord maker of Padua, who exhibited four *gravicembali col piano e forte* in 1709, which contained the essential characteristics of our modern instrument. In these, hammers, located on a wooden frame above the key-

levers, were directed against the strings by the action of the key, the cubical heads of the hammers being covered with buckskin. Though improved by Cristofori, his pianos were criticised for hard touch and dull tone, and so did not win immediate popularity. After attempts by *Marius*, a French harpsichord maker, and *Schroeter*, a German, a standing was finally given to the piano by *Gottfried Silbermann* (b. Saxony, 1683), an expert organ builder, who took such good advantage of J. S. Bach's criticism of his early pianos that he afterwards won his unqualified approval. His pianos were in "grand" form, and their action was based on that of Cristofori. The next makers were *Friederici* of Gera (d. 1779), who employed the "square" form, and *Späth* of Ratisbon (d. 1796), who made grands praised for their dampers, which lay on the strings. *Georg Andreas Stein* (d. 1792), trained in Silbermann's shop, was the inventor of the so-called *Viennese action*, noted for its lightness of touch, which was due to the fact that the hammers were annexed to the keys. His pianos were adopted by Mozart. The hammer principle of the Cristofori action, which produced a heavier touch but a more solid tone, was perpetuated by the English house of *Broadwood*, whence its name of *English action*. In France the *Erard* pianos were most important, designed about 1777 by a clever Strasburg inventor named *Sebastian Erhard*, who introduced many ingenious devices, like the "double action," and founded a house in England. The *Pleyel* pianos, founded in France in 1807, were of sympathetic tone.

The succeeding history of the pianoforte is that of unending inventions and the multiplication of manufactories. The piano improved rapidly in quality of tone, sustaining power and compass, while mechanical devices, like the pedals, contributed to its resources. In America, especially, the mechanism and construction of the piano has reached a high degree of excellence, and a power to withstand the severe strain of modern technique. Of the three original

styles of *grand*, *square*, and *upright*, the square is now no longer made, while the grand is growing in popularity.

113. The Orchestra. The beginning of an independent orchestral style was established when orchestras began to give concert performances of opera overtures. The technique of these overtures had sunk to a low level in the degenerate days of the opera. As they served no serious purpose, composers wrote the scores of these in the most slovenly manner. They frequently directed several instruments to play together on the same parts, and gave only general directions, by means of figured basses, for the notes to be played, besides writing with a total disregard of proper tone-proportion. But with the growth of interest in independent music of this nature a greater degree of accuracy resulted. The overtures played apart, still in the three-movement form, were called *symphonies*, and their most immediate change consisted in the dropping of the harpsichord, and a consequent addition of responsibility to the orchestral instruments proper.

114. German Orchestras. The greatest orchestral activity took place in Germany, where, in the eighteenth century, every large establishment had its private band, which furnished entertainment for the lord of the house and his guests. As there was little printed music available, the leader of the orchestra was forced to act as composer, and thus a vast deal of music was written, and many important problems were worked out. At first the music was thin and monotonous; the strings played constantly, while occasionally other instruments — generally oboes, flutes, or horns — reinforced the tone. Such were the symphonies of *Wagenseil*, "*a 4 parties obligées, avec cors de chasse ad libitum.*" A great advance, however, was made by the Bohemian violinist *Stamitz* (1717–1761), leader for the Elector of Mannheim, who made a study of the possibilities of tone-color. Writing much more accurately for the strings, he paid careful attention to phrasing, bowing, and the like, developing

the *crescendo* and *diminuendo*, which up to this time had been a totally unknown element. The Belgian *Gossec* (1734–1829) developed the element of *effect* in France, as did also *K. P. E. Bach* in Germany, who chose subjects decided and vigorous in character, and introduced clever and interesting modulations.

In the smaller German establishments, a band of four string players, frequently made up of servants, furnished the music. Thus developed a class of composition finally known as the *string quartet.*

115. Sonatas. A composite picture of the early violin sonatas is somewhat as follows: — first, the *intellectual* movement, a fugal allegro, following a slow introduction; second, the *soulful* movement, an adagio; third, the *rhythmic* movement, a lively dance. These characteristics were generally retained in succeeding sonatas, though the number of movements varied greatly. In the symphonies a *minuet* was introduced between the second and last movements. But the first movement changed most as to structure; and these changes are best illustrated by a study of the clavier sonatas up to the time of Haydn.

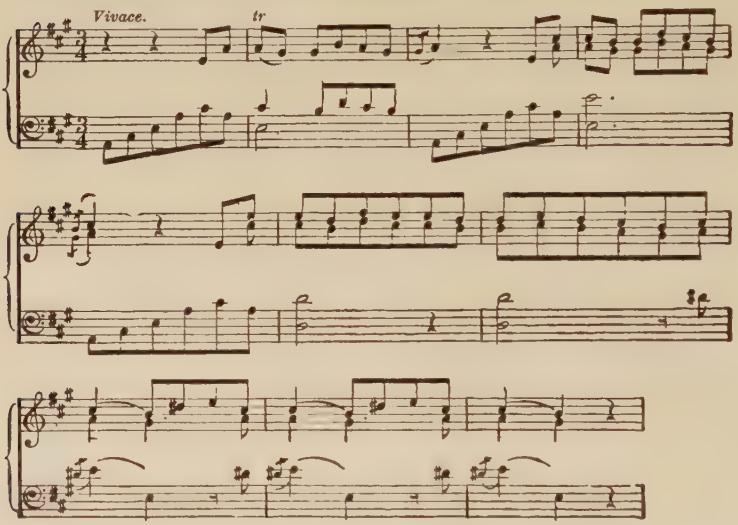
The underlying dance form, taken as a basis for the *first movement*, or *sonata* form, as it came to be called, consisted of two parts; the first, short, a transition from the initial key to a contrasting key; the second, longer, a return from the contrasting key to the original key. To enlarge this, composers began by giving a much greater definition to the first key. Then, in proceeding to the contrasting key, the traces of a new and contrasting subject were sometimes visible. The longer second part of the dance form was now lengthened to nearly twice the limits of the first, and was made to embrace, first, a free treatment of material already presented, with digressions into foreign keys; and, second, a return to the original subject and key, in which the movement closed.

For the other movements sometimes this form was used, with necessary modifications, and sometimes dances were

introduced, while the *air with variations* was also common. Another simple form was the *rondo*, in which a theme recurred in its original key several times, separated by free digressions or *episodes*.

116. Italian Sonata Writers. *D. Scarlatti* entitled several of his light and active pieces "sonatas," although they had but one movement, of which the two halves were approxi-

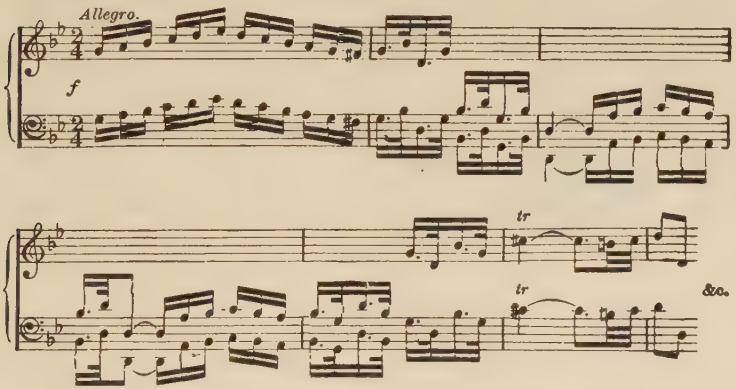
THEME FROM SONATA BY PARADIES.



mately equal in length, and were occupied by the exploitation of a number of characteristic figures. *Francesco Durante* (1684–1755) wrote sonatas, each of which consisted of a fugal *studio* and a lively *divertimento*, in the same key. *Alberti* (d. 1740?) wrote purely harmonic though monotonous two-movement sonatas. *Pier Domenico Paradies* (1710–1792) also left two-movement sonatas, though of a much higher grade. His first movements are brilliant *allegros*, containing attractive melodies, while his second movements have rapid imitative work which requires a crisp technique.

117 German Sonata Writers. While the sonata principle arose in Italy, it was in Germany that it attained fruition. Here the earliest printed clavier sonatas were by *J. Kuhnau* (1660–1722). His "Fresh Fruit" sonatas of four or five movements, and his "Bible" sonatas, quaintly descriptive of Bible stories, and containing from three to eight movements, have little in common with the later sonata form, and rely chiefly on contrapuntal effects. *Frederick the Great* of Prussia (r. 1740–1786) was an ardent champion of music,

THEME FROM SONATA BY K. P. E. BACH.



himself composing sonatas for the flute: and during his reign clavier music became much cultivated. A number of musical journals which flourished from 1700 gave an impetus to composition, and a chance for composers to hear and profit by each others' experiments. *Stölzel*, *Benda*, *Müller*, *Wolf*, *Marpurg*, and *Wagenseil* were among these; while several of Bach's sons, although not inheriting in full their father's genius, did important work in the new style. Of these, *William Friedemann* (1710–1784), the Halle *Bach*, possessed great musical gifts, which were unfortunately clouded by his dissipated habits. His three-movement sonatas are coherent and compact, developing themes of much character. The London *Bach, J. Christian* (1735–1782), lived long in Italy,

where he absorbed the Italian style; and when he afterwards became a successful teacher in London, his clavier sonatas enjoyed great popularity on account of their melodious themes. His first movements are the first to contain two complete subjects. It is also noteworthy that he was the first eminent musician to adopt the pianoforte.

The Berlin *Bach, Karl Philipp Emanuel* (1714–1788), the second son, was the most talented of Bach's children; and this talent he displayed to advantage during his long residence at the court of Frederick the Great, where he was employed as harpsichordist.

K. P. E. Bach

All these contributed individual elements to the form finally adopted. The assertion of themes in the first and third sections of the sonata form became more definite. The middle section, however, gave more trouble, since there was no precedent for the harmonic development of themes. At first composers fell back upon contrapuntal work; then themes were repeated in kindred keys; finally portions of themes, interwoven with modulations, formed a climax which led to the final section.

Section 2

FRANCIS JOSEPH HAYDN, 1732–1809

118. Early Life. The scion of an Austrian peasant family was destined to bring these varied attempts into a fixed form. The second of twelve children, Haydn was born at Rohrau, lower Austria, of honest and religious parents, of whom the father was a wheelwright and the mother a cook. As the little "Sepperl" showed decided musical tendencies almost from the cradle, he was taken charge of by a distant cousin, and put to school at Hainburg. In the school choir he became a fine singer, and gained some facility with musical instru-

ments, so that he attracted the attention of *Reutter*, chapelmaster at the important church of St. Stephen's at Vienna, who undertook his education. But, although Haydn advanced in knowledge of instruments and singing, Reuter neglected him, teaching him little or no musical theory, and finally turning him into the streets when his voice was no longer serviceable.

HAYDN

An outcast in Vienna, he found a friend in Spangler, a tenor singer, almost as poor as himself. By doing all kinds of odd music jobs he contrived to hire an attic, where he pored over K. P. E. Bach's scores with the aid of a tumble-down harpsichord. In the same house the distinguished opera librettist *Metastasio* happened to reside, and becoming interested in Haydn he introduced him to the eminent vocal teacher *Porpora*. To the latter Haydn became serviceable as accompanist; and in this capacity he was brought into contact with people of wealth and influence, some of whom recognized his ability. Among these was a certain von Fürnberg, to whom Haydn dedicated some string quartets, and who in return secured for him a position as director and composer for the Bohemian Count Morzin, in 1759, in which capacity he had control of a small but excellent orchestra.

119. Service with the Esterhazys. On the dismissal of this orchestra, in 1761, he was immediately engaged by Prince Paul Anton Esterhazy, at Eisenstadt, Hungary. The Esterhazy family were eminent patrons of music, and Haydn remained attached to them for the remainder of his life, continuing in active service for thirty-three years. Freed from pecuniary cares, having under his direction an excellent orchestra and a band of trained singers, and incited by the warm appreciation of his patrons, he was able to devote all his energies to the development of his genius, and to experimenting with his fund of musical ideas. At first he

was somewhat hampered by the fact that his position was secondary to *Werner*, a musician of the old school; but after Werner's death, in 1766, Haydn became first in command. Prince Nicholas Esterhazy succeeded his brother in 1762, and assumed a state of regal magnificence. At the new summer palace Esterház, which rivalled Versailles, Haydn was cut off from the world for three-quarters of the year in a daily round of rehearsals, concerts, and composition, upon which the two theatres made constant demands. Occasionally the whole establishment would visit Vienna; and by this publicity Haydn's fame spread abroad, while his printed symphonies, trios, and quartets were eagerly demanded.

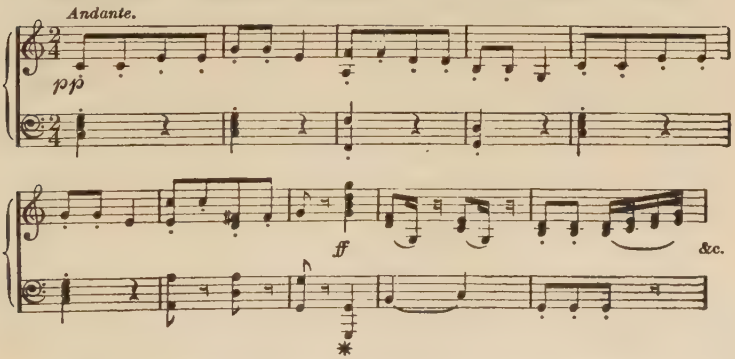
120. Later Life. On the death of Prince Nicholas, in 1790, Haydn found his services no longer actively required, although the succeeding prince pensioned him liberally. He was now free to accept an invitation of Salomon, the London publisher, to produce some of his works in England. The result was two visits to England, during both of which he was welcomed with enthusiasm and received special marks of honor, such as the degree of Doctor of Music at Oxford. In the course of these visits he also produced twelve new symphonies, which are recognized as the culmination of his orchestral style. The rest of his life he passed in Vienna, writing his two great oratorios, and receiving numerous honors from at home and abroad. His death occurred soon after the bombardment of Vienna by the French.

121. Character. He was thoroughly a Teuton by nature. This is shown in his love of life, resulting in an optimistic view that drew around him scores of friends, who gave him the soubriquet of "Papa Haydn." Joined to this was a love of humor which caused him trouble in his boyhood through his practical jokes, and which never afterward deserted him. Next, his loyalty is to be mentioned, manifested in his kindness to an uncongenial wife, and in his faithfulness as son, brother, and employee. His breadth of view and freedom

from jealousy is shown in his admiration for the younger Mozart whom he declared to be "before God, the greatest living composer," and from whom he did not hesitate to learn. As a writer he was careful and painstaking, showing his industry by bequeathing to the world over eleven hundred works.

122 Style. These traits of disposition are amply reflected in his works. Everywhere the sunny, kindly spirit appears, while melancholy strains are only occasionally introduced as passing clouds. Quaint conceits, like the startling chord

THEME FROM SYMPHONY, SHOWING THE "SURPRISE" CHORD.



in the "Surprise symphony," show his effervescent humor, while his loyalty to his national heritage is found in the countless tunes founded directly on the peasant folk-songs. Simplicity and absence of artifice are everywhere apparent; he speaks straight from the impulse of the heart.

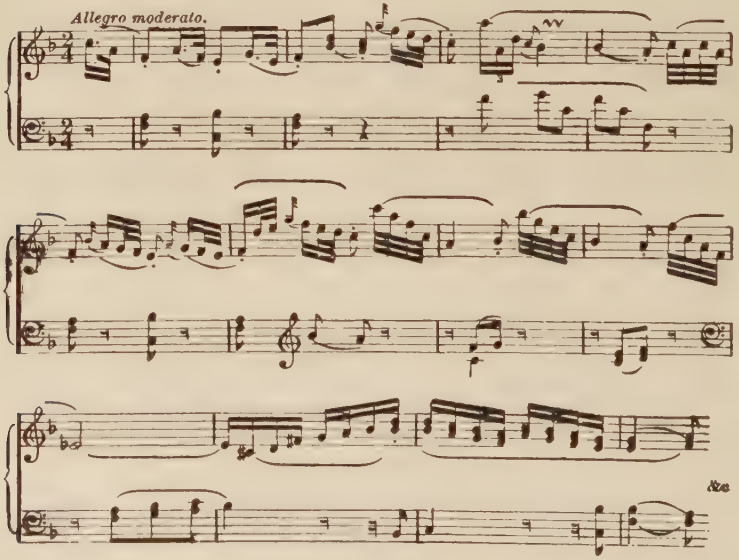
123. Haydn and the Sonata Form The numberless experiments in elaborating the first movement form for the sonata had brought it to a point where Haydn was able to catch the exact principle of proper balance between its sections. By the immense number of movements which he wrote in this perfected form he effectually demonstrated its ability to meet all demands upon it. Briefly, this form was as follows:

1st Section	*2d Section*	*3d Section*
Exposition	Development of	Reprise
1st theme	themes presented,	1st theme, in original key
Transition	finally modulat-	Transition
2d theme	ing to the	2d theme
Close		Close (Coda).

In the first section the transition leads to the key of contrast, in which the second theme and the close occur; in the third section the transition does not lead away from the original key, in which the second theme and the final ending are asserted. Thus, three distinct parts take the place of the original dance form; and in Haydn's works the divisions of these parts are marked off by decisive cadences.

124. Clavier Works. A convenient opportunity for studying Haydn's use of form is afforded in his fifty-three piano sonatas. They have sometimes two, but more frequently three movements, and the first of these is generally cast in

THEME FROM SONATA IN F MAJOR, SHOWING EMBELLISHMENTS.



the sonata form. The bright first theme is short and concise, while the second is more diffuse, sometimes similar to the first, and sometimes contrasting with it. The development section is generally short, and the third section balances the first accurately. The second, or slow movement, generally in the sub-dominant key, is sometimes the development of a broadly expressive *air*, in which trills and other embellishments make up for the thinness of tone of Haydn's instrument; and sometimes a *theme with variations*, in which case the variations are all in the same key, which, however, changes to the minor in one of them. The third, quick movement, is either a dance, a rondo, or it has the first movement form.

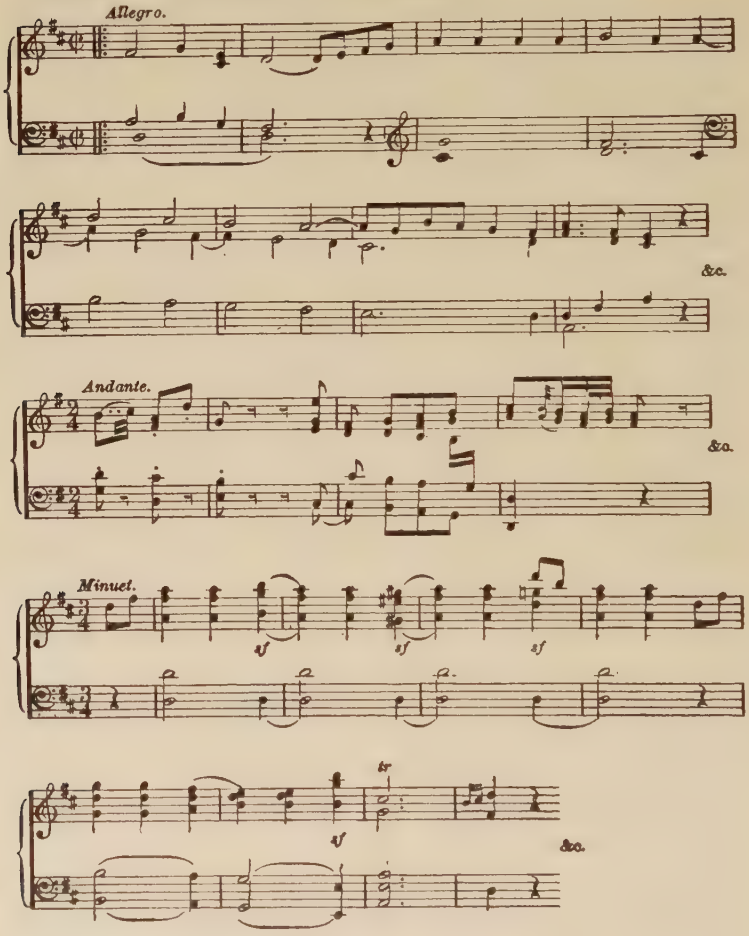
Other clavier works were fantasias, rondos, variations, concertos, and the like, all of which show the same delicate spirit, dainty passage work, and fragile but perfectly balanced harmonies.

125. Other Chamber Works. These include sonatas for piano and violin, trios for piano and strings, and similar works, all cast in the same general form. The most important of Haydn's chamber compositions, however, are his string quartets, seventy-seven in number. Haydn has been inaccurately called the father of the string quartet and the symphony. While he did not originate them, he gave them once and for all an adequate art form, and the quartets still hold their place as models in this respect. The flexibility and contrapuntal ease with which each part is treated are never allowed to obscure the melodic interest. In one of these quartets occurs the theme and variations on the Austrian Hymn, sufficient alone to have secured Haydn's fame.

126. Symphonies. Haydn's one hundred and twenty-five symphonies amply show his advancement from the restricted lines of his predecessors to a fully developed vehicle of expression. The chief of these were written after he had

learned from Mozart; and about eighteen are now considered to be representative of his best style. They follow, with larger scope, the lines of the piano sonata. The first

THEMES FROM SYMPHONY IN D MAJOR.



movement generally has a short slow introduction; and a sparkling minuet is inserted between the last two. Each

movement is complete in itself, and always in strong contrast to its predecessor.

Haydn increased the number of instrumental parts from the original eight used by Stamitz, to seventeen in his latest symphonies, including, besides the string quartet, horns, oboes, bassoons, trumpets (each in pairs), kettledrums, and finally clarinets. Thus he established the complete wind-band, which he used sometimes to support the strings, and sometimes in dialogues with them. There is always a normal proportion of instruments. Each is treated with clearness, while contrapuntal writing is fluent, although it sometimes induces thinness of effect.

127. Vocal Works. These include a number of Italian operas, now obsolete, and many simple and fresh songs, cantatas, and masses which have been criticised for their popular style, but nevertheless still hold their place in the Catholic Church. Most important are his oratorios, the "Creation," and the "Seasons," of which the former is by far the best. Both of them, written after his English visits, show the influence of Handel. In the first two parts of the "Creation," especially, are found fresh and tuneful melodies, — which are never overpowered by the orchestra, and are full of vital rhythms, — effective choruses, like "The Heavens are Telling," and quaint, humorous orchestral descriptions of nature. The third part, with its continuous duet, is less interesting.

Section 3

WOLFGANG AMADEUS MOZART, 1756–1791

128. Early Life. No more striking example of precocious genius is known than that afforded by Mozart's career. He was born at Salzburg. His father, himself a musician of ability, quickly recognized his son's exceptional gifts, which displayed themselves in attempts at composition from the

age of four. So he began Wolfgang's musical education jointly with that of his sister Maria Anna, who was five years older. In 1762 he set out with the two children on the first of several tours, during which they appeared as concert performers and composers. After successes in Munich and Vienna, Paris was visited. Here the children became the pets of the brilliant Versailles court, and here four sonatas of Wolfgang's were printed. Similar successes attended them in London. After this journey Mozart applied himself to serious study in Salzburg, producing his first opera in Vienna. Soon also he was appointed concertmaster to the Archbishop of Salzburg, a post which afterwards became irksome through ill-treatment, and which proved a constant source of trouble.

MOZART

On several Italian journeys, Mozart excited great enthusiasm, receiving signal honors, such as the election to an exclusive musical society, and producing a number of operas with success.

Returning to Salzburg, he was finally forced to abandon his post with the new archbishop, and set out for Paris, at the age of twenty-one, with his mother. On the way he stopped at Augsburg, where he saw and adopted for his concerts the Stein pianos; and at Mannheim, where he learned much from the orchestra founded by Stamitz, and became enamored of a soprano singer, Aloysia Weber, whose sister he afterwards married. Arriving at Paris, he met with a cold reception, as the Gluck-Piccinni controversy (par. 108) was occupying the musical public; and on the death of his mother he returned to Salzburg, resuming his old position. The opera "Idomeneo," his first great dramatic work, was written for the Munich carnival of 1781; and in the same year, turned adrift by the overbearing archbishop, he went to reside with the Weber family, then living in Vienna.

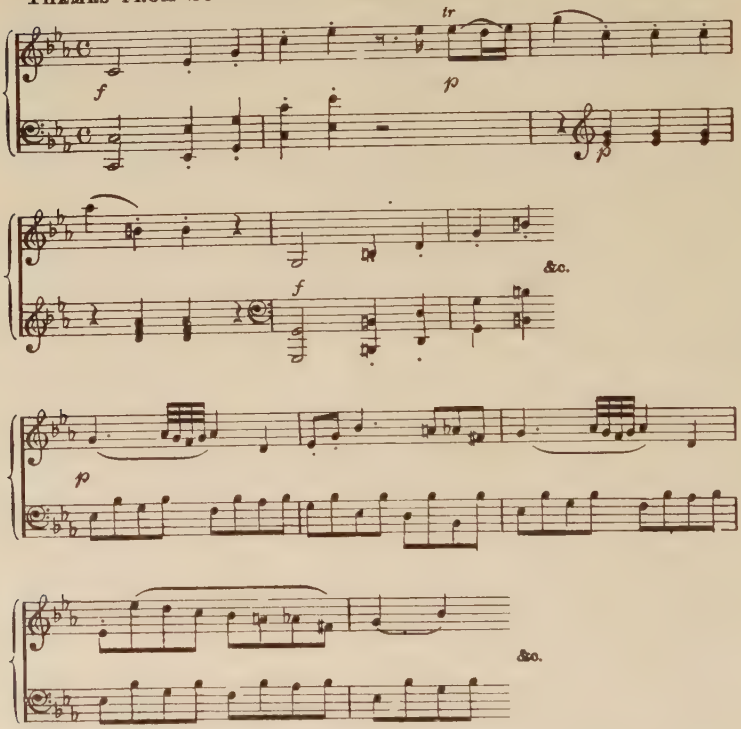
129. Later Life. His marriage with Constanze Weber marked the beginning of a series of troubles which filled his remaining life. He secured no lucrative position; and this fact, coupled with mismanagement of household affairs and the care of a sickly wife, involved him in continual pecuniary difficulties, which occasional lesson-giving and the sale of his works were powerless to prevent. Meanwhile, some of his greatest compositions were produced. In 1782, at the Emperor's command, appeared "Die Entführung aus dem Serail." The "Marriage of Figaro," produced successfully in 1786, was so enthusiastically received at Prague that he moved there, bringing out his "Don Giovanni" in 1787.

Returning to Vienna, he wrote "Così fan tutte," "Titus," and "The Magic Flute." An anonymous commission to write a requiem mass was accepted by him; and, worn out by his troubles, he conceived the idea during its composition that it was destined for his own funeral. Such proved to be the case, as he did not live to complete it. His burial in a pauper's grave was in accord with the neglect which had always attended him.

130. Character. Mozart has often been compared to Raphael. Both led short but brilliant lives, and revealed rare examples of inborn genius. Mozart was not only abnormally sensitive to musical impressions, but was equally quick in assimilating them. Thus he absorbed each kind of music with which he came into contact; and thus he exhibited wonderful versatility, composing equally well Italian arias and abstruse contrapuntal works. He seems to have written music as readily as others write words. As a man he was insignificant looking, except when playing; was fond of society and dancing, and was thoroughly impractical in worldly matters. Unobsequious, he would not truckle to patrons; and this fact, coupled with his unmethodical habits, made him unpopular as a teacher. His most celebrated pupil was *J. N. Hummel*.

131. Clavier Style. Beginning his career as a virtuoso, Mozart cultivated a style which pervaded his clavier works. From the facilitated fingering announced by Bach, and the light action of the Stein pianos, came the continual use of delicate scale passages and embellishments, and a breaking up of accompanying chords into arpeggio figures. The fashion of extemporizing, too, was provided for in his con-

THEMES FROM SONATA IN C MINOR.



certos, according to the custom of the time, by pauses at the ends of movements, where the performer might extemporize freely on the themes presented. Such *cadenzas* were written out in the works of later composers.

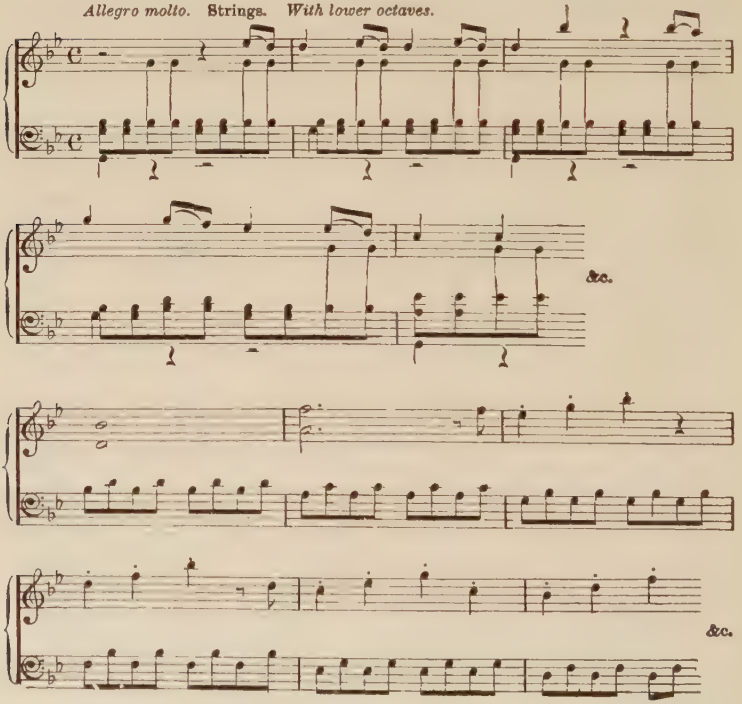
On account of their very virtuoso style, however, his piano works, though of unquestioned musical value, are now antiquated. The twenty-two sonatas, generally of three movements each, have the form prescribed by Haydn; but their treatment is individual with Mozart, more nearly corresponding to that of the London Bach. In his first movements the themes have more contrast; since the first is thematic, while the second is an Italian melody, more compact than the second theme as used by Haydn. There is much light and shade, the elegance of melody making for grace rather than force; the return of a passage grows in charm through graceful and pertinent embellishments; and sonority is sought by the frequent delayed cadences. A greater depth of melancholy appears in his serious strains, yet the lines of tonal beauty are never departed from. Thus Mozart's music marks the perfection of the formal instrumental classic style.

The sonatas in A major, F major, and the fantasia and sonata in C minor are especially interesting; in the last-named his contrapuntal facility is evident. Other fantasias, rondos, and variations are numerous. In the twenty-eight concertos for one or two pianos the balance is finely maintained between the piano and orchestra, and the musical pertinency of the brilliant style is always predominant.

132. Other Chamber Works. The most important of these are his string quartets, of which the six dedicated to Haydn are most popular. All are characterized by individualization of instruments without contrapuntal confusion, and by a clearness and polish that show much reworking. His string quintets, in which the viola part is doubled, are equally important; and there are many compositions in varied forms — serenades, nocturnes, cassations, divertimenti — which treat solo instruments with the support of others in varied combinations. His violin and piano sonatas are melodious and modulatory, but not deep.

133. Symphonies. Some of his most important work was done in this form. Writing his first symphony at eight, he afterwards learned from Haydn, then from Stamitz's band; and, assimilating and enlarging upon this instruction, he became Haydn's model. Thus his final orchestra had practically the same dimensions as Haydn's. He was the first to use the clarinet and establish its place in the orchestra; so also he recognized the independence of the wind band, opposing it alternately to the strings, for color contrasts. Trombones he used only in his opera scores, where their sparing employment gives tremendous effect.

THEMES FROM FIRST MOVEMENT OF MOZART'S SYMPHONY IN G MINOR.

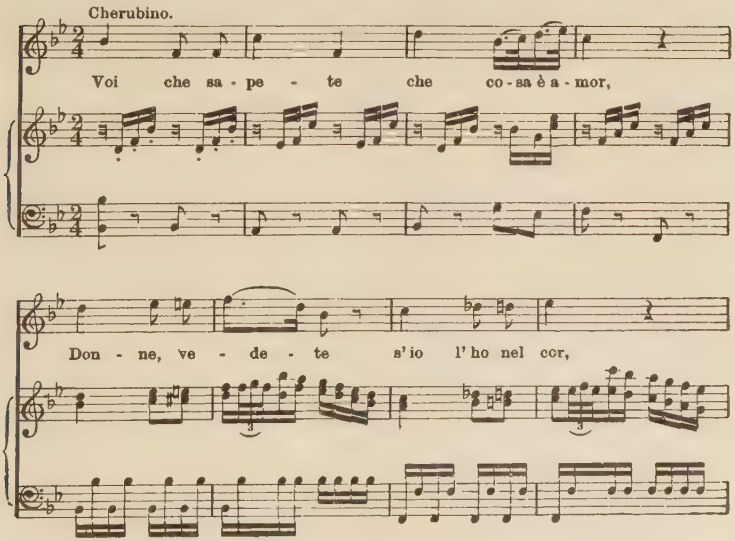


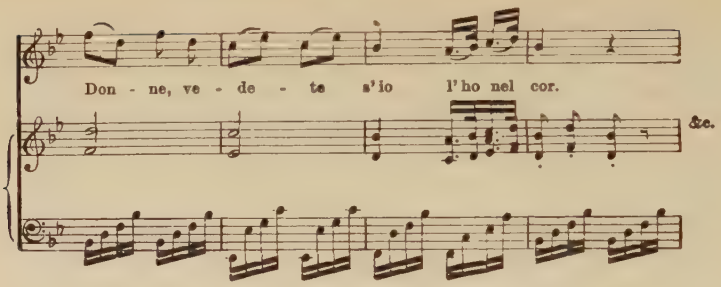
Mozart developed rapidly after his contact with the Mannheim band; and the list of his forty-one symphonies culminated in the three produced at Vienna in 1788, — the E flat, the G minor, and the C with fugue, called "Jupiter." These show a free treatment of design, — short, subtle excursions from the principal key, variations in the repetitions by alteration of melodic and harmonic details. His *cantilena* has more depth and range of expression, with an undercurrent of melancholy.

134. Vocal Works. These embrace a few *lieder* to poor words, but with naïve music; some concert arias; church music, including fifteen rich and beautiful masses, and the unfinished requiem, highly dramatic in style; several cantatas and oratorios, and operas.

In the operas he attempted to found a German national school, but his distinctively Italian cast of thought and his lack of resources made this impossible. Yet his mastery of

CANZONE, FROM "MARRIAGE OF FIGARO."





orchestral effect, his coherent treatment, and the beauty of his melodic style secure for them a permanent place. Already in "Idomeneo" the meaning given to each note by the orchestra, and the articulate character of the whole, make it an epoch-marking work. "Figaro" and "Don Juan" felicitously combine the styles of serious and comic opera. Their rapid dialogue, especially in the *finales*, is exceedingly vivid, although in some parts formality occasionally detracts from dramatic intensity. The *singspiel* is followed in "Die Entführung" and "The Magic Flute." The latter, founded on a Masonic subject, prefigures the romantic opera, and contains many dignified and noble passages.

Summary

The form of the sonata, which had been the subject of experiment during many years, was finally fixed by Haydn and Mozart, and applied by them to all large instrumental works. Many sonatas were written for the *piano*, which, invented by 1709, was finally adopted first by J. C. Bach, and then by Mozart for his concert work.

Orchestras became popular in Germany, and, increasing in importance, were made the subject of more careful study, so that their component parts acquired a better proportion, and the possibilities of instrumental combinations became better understood.

Haydn applied the sonata form so successfully to the symphony and the string quartet that he has been called the

father of both. In his later work he borrowed ideas from Mozart. Through their united efforts, therefore, the symphony orchestra took its present shape, and its music obtained an adequate medium for expression. While Haydn fixed this form, Mozart perfected its outlines and realized in it the climax of abstract beauty.

Both Haydn and Mozart wrote for the church. Haydn composed tuneful oratorios after Handel's pattern, while Mozart wrote operas which, though mainly Italian in style, were yet models of dramatic sincerity.

READING LIST

Section 1

Oxford History, vol. 5, chaps. 2, 7; also vols. 3 and 4.
Histories of Piano Playing by Weitzmann, Bie, Fillmore.
Shedlock, The Pianoforte Sonata.
Grove's Dictionary, article on Sonata.
Henderson, How Music Developed, chaps. 7–12.
Parry, Art of Music, chap. 9.
Henderson, The Orchestra and Orchestral Music, part 4.
Baltzell, History, lesson 29.
Dickinson, Study of Music History, chap. 14.

Section 2

Oxford History, vol. 5, chaps. 8, 9.
Haydn, Biographies by Townsend, Nohl, Hadden.
Grove's Dictionary, article on Haydn.
Henderson, How Music Developed, chap. 12.
Henderson, The Orchestra, part 4.
Parry, Art of Music, chap. 11.
Naumann, History, chap. 29.
Dickinson, Study of Music History, chap. 24.
Grove's Dictionary, articles on Form, Sonata, Symphony, Quartet, Oratorio.
Baltzell, History, lesson 33.
Goepp, Symphonies and their Meanings, 2 vols.
Elson, Music Club Programs, chap. 1.

SECTION 3

Oxford History, vol. 5, chap. 9.
MOZART, Biographies by Jahn, Gehring, Holmes, Breakspeare, Wilder.
GROVE's Dictionary, article on Mozart.
DICKINSON, Study of Music History, chap. 25.
BALTZELL, History, lessons 24, 31.
Mozart's Letters.
HENDERSON, How Music Developed, chap. 12.
Histories of Piano Playing by Fillmore, Weitzmann, Bie.
GROVE's Dictionary, articles on Concerto, and as under sect. 2
Histories of the Opera by Apthorp, Streatfeild, Elson.
HENDERSON, The Orchestra.
GOEPP, Symphonies and their Meanings.
NAUMANN, History, chap. 30.
ELSON, Music Club Programs, chap. 1.

See also PRATT's History, Parts V and VI for section 1, Part VI for sections 2 and 3.

THE MOZART FAMILY

CHAPTER VII

The Transition to the Romantic Style

135. Democratic Ideas. The spirit of human equality which voiced itself at the close of the eighteenth century in the American and French Revolutions influenced also all forms of art. One result was that artists who had before depended upon wealthy patrons for their maintenance now found means of support and inspiration in public patronage; another was that they turned their attention from classic subjects and ideals of abstract beauty to the consideration of every-day life and the thoughts of the every-day individual. In Germany, after Napoleon's overthrow, a vital national spirit arose which furnished still greater incentive to such study, and poets and musicians began to take for their subjects not only the real peasant life, but also the rich fund of traditions and myths perpetuated in German folk-lore. Thus arose the *romantic* school, which did not at first abandon the formal lines of preceding art, yet rendered these subject to the intense expression of individual emotion.

Section 1

Ludwig van Beethoven, 1770–1827

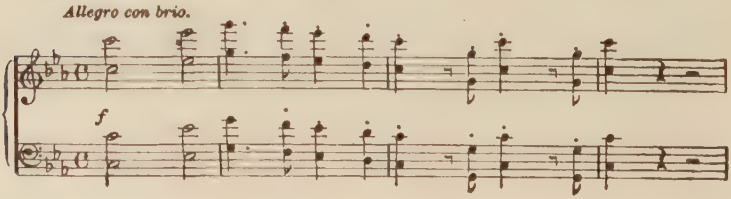
136. Early Life. Beethoven's position in relation to this romantic movement was unique, in that he furnished a link between it and the formal style. Thus, conserving the best fruit of each, he spoke easily in the art forms which had been proven adequate by long experiment, and dominated these forms by expression deep, intense, and original. Like

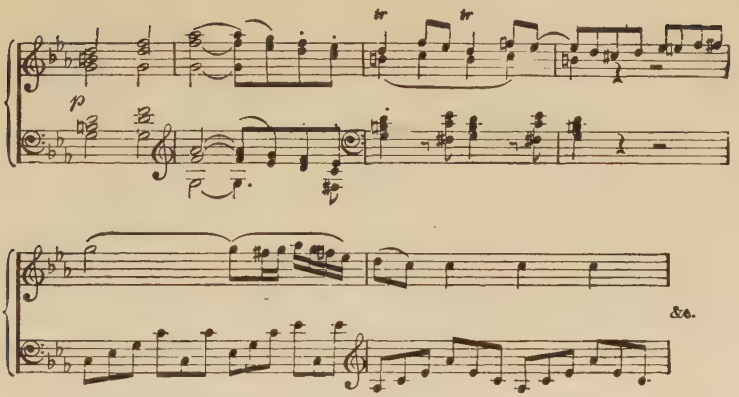
Haydn and Mozart, he was of peasant birth, his mother being daughter of a cook, and his father a singer in the Elector of Cologne's chapel. Born at Bonn, he showed early musical talent, and was taught first by his father and then by local musicians, especially *Neefe*, of the court chapel. At eight he played the violin well, and at twelve had mastered the chief contrapuntal clavier works. His first compositions were also published in 1783, and his remarkable extemporizing attracted the attention of influential people. This gift, displayed at Vienna in 1787, won the praise of Mozart, who asserted that "he would make a noise in the world." Beethoven's mother and sister died in this year, and his home was soon rendered unbearable by the growing intemperance of his father, a part of whose salary was made over to him by the courts, in 1789. Meanwhile he formed valuable friendships with the cultured von Breuning family, who aroused his interest in German and English literature, and with Count Waldstein, his staunch supporter in after years.

BEETHOVEN

137. First Period. In 1792 he was sent by the Elector to Vienna, where he studied with Haydn, and afterwards with the contrapuntist *Albrechtsberger* and others; but while these older musicians looked askance at his free ideas, he was warmly welcomed in Viennese society, where his musical gifts excused his eccentric and independent manners.

THEME FROM THIRD PIANO CONCERTO.

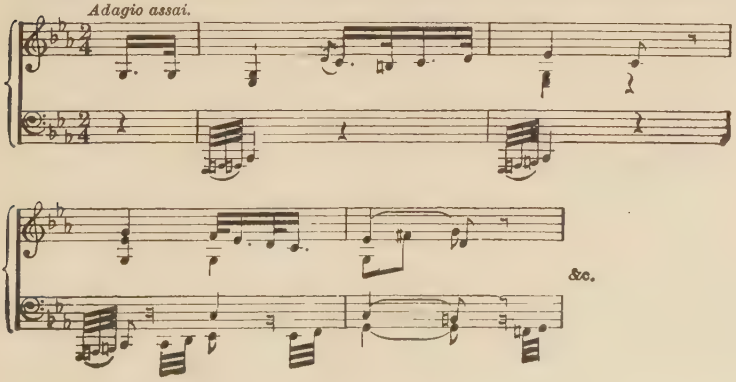


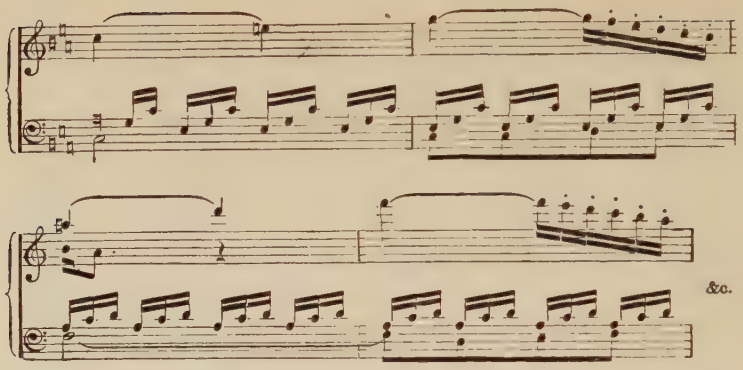


He also appeared as a concert pianist, making his first appearance with his C major concerto in 1795. His compositions during this time, extending to the year 1803, and embracing those from opus 1 to opus 50, are classed as belonging to his first period, and include the first two symphonies, the first three piano concertos, many piano sonatas, etc.

138. Second Period. During this time, extending to 1815, his hearing, which had begun to trouble him about 1800,

THEMES FROM FUNERAL MARCH IN THIRD SYMPHONY (EROICA).



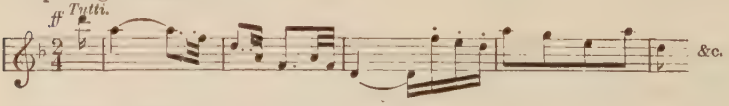


grew steadily worse, obliging him to use an ear-trumpet. The faithlessness of his two brothers and the care of an ungrateful nephew added to his troubles, which so preyed upon an irritable disposition as to cause him at times to become suspicious of his best friends. Meanwhile domestic mismanagement, and frequent changes of servants and lodgings, kept him in a constant turmoil. Yet he turned from these annoyances to write some of the sublimest strains in music — the "Eroica" symphony, the opera "Fidelio," piano concertos, sonatas, and the like.

139. Third Period. This, extending to his death, marked the culmination of his troubles, for by 1822 he was stone-deaf. Yet many faithful friends rallied about him and preserved him from pecuniary want, while so great was his fame that it is said 20,000 people attended his funeral. His most

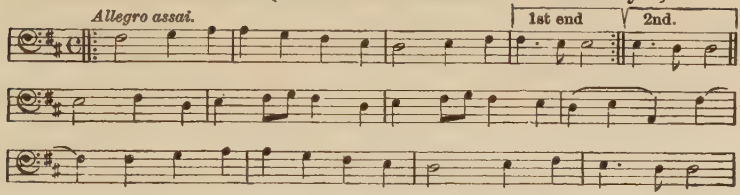
THEMES FROM THE NINTH SYMPHONY.

Opening Theme.



Scherzo Theme.

Theme of Choral Part (Words from Schiller's "Ode to Joy").



daring works, the ninth symphony, the Solemn Mass in D, and his later piano sonatas, were fruits of this time, all of which called down a storm of hostile criticism which was finally silenced by the recognition of their greatness.

140. Character. Beethoven exhibited a strange mixture of unworldliness and sublimity of thought. When engaged in composition, he frequently spent days apparently unconscious of his environment, sometimes performing absurd actions in his absent-mindedness. Yet his neglect of his person and surroundings did not at all extend to his writings, which were scrupulously exact in notation, and were frequently reworked many times. His nature was that of a sturdy Teuton, of unimpeachable uprightness and depth and originality of thought; slow, moreover, to mature, in marked contrast to Mozart. In social circles his eccentric manners won him the title of an "original"; independent of spirit, he treated marks of rank with disdain. An enthusiast over democratic principles, he at first hailed Napoleon as the champion of liberty, dedicating to him his "Eroica" symphony; but on learning of Napoleon's election as Emperor, he trampled on the title-page in rage. With his contemporaries he mingled but little; and his impatient spirit unfitted him for teaching, so that of his pupils *Ferdinand Ries* alone attained eminence.

His mind lent itself most readily to composition for the orchestra, and traces of this orchestral cast of thought are found in all his other works. Many effects afterwards embodied in his symphonies were discovered by experiment upon the piano, so that the piano works are in musical re-

source generally in advance of the symphonic. From this it also follows that the division of his works into fixed periods is somewhat arbitrary, since these necessarily overlap.

141. Virtuosity. Like Mozart, Beethoven was eminent as a pianist, and was thus able to study the effect of his piano compositions upon his hearers. But, employing a piano which furnished far more resources, he was fitted to develop these to the expression of much greater individuality. Thus we find *sonorous effects*, full, rich chords; a more *sustained style* in these chords, and in the melodies, made possible by the fuller tone of the piano and by pedal assistance; and the use of a *greater compass*, which gives not only more brilliancy but also more contrast by the employment of different registers. In place of Mozart's light, delicate runs, we find runs with double notes, octaves, or interwoven with chords.

142. Piano Sonatas. The thirty-eight sonatas, extending from opus 2 to opus 111, and written from 1796 to 1822, claim first attention. The earlier ones have four movements, but later the number varies. Beethoven begins apparently where Haydn and Mozart left off, although in his very first sonata we find enlarged forms, and a depth of expression in the slow movement never before attained. The sonata form, employed in the majority of his large works, gradually becomes more elastic, sometimes being prefixed by a slow introduction, as in the "Sonate Pathétique," opus 13. The *coda* is finally enlarged to a fourth part. In the two sonatas, opus 27, the freedom in the use of form is a plausible reason for calling them "Fantasia-Sonatas," while with the "Waldstein," opus 53, and the "Appassionata," opus 57, form is quite subordinated to vigorous emotional treatment. Titles are occasionally given, as an index to the general mood. In the last five sonatas, beginning with opus 101, Beethoven adopts a number of short movements, each embodying some intense personal expression, and all connected

by the principle of contrast; while in the free use of form he even returns to the fugue, which is embodied in a free polyphony, mingled with modern harmonies.

Pertinency and connection of thought are most noticeable in the sonatas. The themes are short, sharply defining the key, while the more tender second theme contrasts with the vigorous first. In the connecting passages the transition is made so organic by the continued use of thematic material, that there is no perceptible break in the thought, the ideas overlapping and coalescing perfectly with one another, with an infrequent appearance of the full cadence. Other devices for unity are sequences, the piling up of climaxes, and the use of characteristic subordinate figures. Emotional ideas are emphasized by decided and original rhythms and accents, for which Beethoven employed an unheard-of number of expression marks.

His slow movements, full of deep feeling, are generally in the abridged sonata form, or the rondo form. The *minuet*, when used, becomes later the lighter and quicker *scherzo;* while the last movement is frequently cast in a union of the sonata and rondo forms developed by Beethoven, and attains a climax of intensity in contrast to the somewhat trivial style of the earlier writers. Although there is seldom thematic unity between the movements, the organic unity of thought in each sonata is quite evident.

143. Other Piano Compositions. Beethoven showed equal progress in his numerous *variations*, in which he finally comes to treat the theme with a marvellous command of resources, varying it not only melodically, but also rhythmically and harmonically. Among his solo piano works there are also a number of rondos, bagatelles, waltzes, etc.

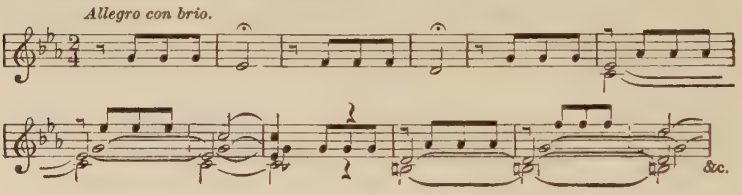
The five piano concertos embody the technical resources of the times; these, however, are always subordinated to the musical content. In the fourth and fifth, which are the most elaborate, he abandoned his former custom of allow-

ing extemporization in the cadenzas, writing the entire movement in full.

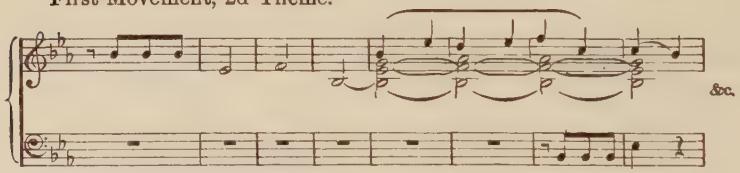
144. Orchestral Works. Beethoven wrote nine overtures and nine symphonies,* adopting for these the orchestra as constituted by Haydn and Mozart. The clarinet is a fixed member, while other instruments, especially trombones,

THEMES FROM THE FIFTH SYMPHONY.

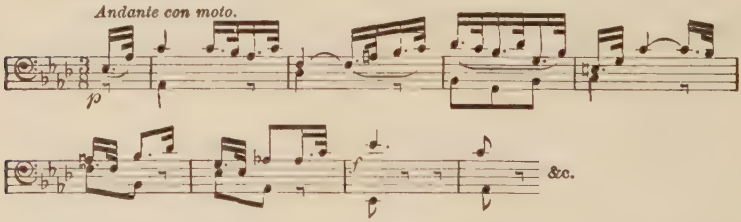
First Movement, 1st Theme.



First Movement, 2d Theme.



Second Movement.



appear occasionally. The climax in number of instruments occurs in the ninth symphony, where extra horns, a piccolo, double bassoon, triangle, cymbals, big drum, and voices are added. The string compass is much extended by Beethoven, and the 'cellos are separated from the basses. He has perfect command over the individuality of the

* Another early symphony, the "Jena," has recently been found.

instruments, using each for its particular shade of expression. His scoring is full and normal, never blatant. The development of the wind band gives especial opportunities for contrast of tone color; and in this direction wonderful effects are frequently obtained by the simplest means, as with the horn trio in the scherzo of the third symphony.

The first and second symphonies, in C and D, follow Mozart closely; the third, "Eroica," asserts the master hand; the fourth, in B flat, is subjective in feeling; the fifth, in C minor, most popular of all, is compact and vigorous; the sixth, in F, is called the "Pastorale," and contains descriptions of nature; the seventh is in A; the eighth, in F, is bright and joyous; while in the great *choral symphony*, number nine, in D minor, he oversteps all boundaries, finally calling the chorus to his aid. In form, the symphonies, except the ninth, show the same characteristics as the piano sonatas, except that the movements are always four in number. The enlargement of the *coda* was an outcome of his genius for thematic development, which invested each movement with constantly increasing intensity. Modulations, and key transitions between the movements, are of much greater variety, and are employed to emphasize particular moods.

145. Other Works. Beethoven's chamber works include string quartets, trios, sonatas for piano with violin or 'cello, two octets, a septet, and a celebrated violin concerto, all displaying characteristics similar to those already discussed.

His principal vocal work is the opera "Fidelio," for which he wrote four overtures. Of these the third is most popular. The music of this opera, written in Italian forms, is grand and impressive, with orchestration which paints the climaxes with great intensity. It did not however affect the development of opera to any great extent, since it did not assert any especially new forms.

Many settings of folk-songs, and original songs of great beauty, besides choruses and cantatas, make up the list of

Beethoven's other vocal works. Especially noteworthy are his oratorio "The Mount of Olives" and the "Missa Solennis" in D, an imposing and difficult work, adapted to the concert hall rather than the church.

Section 2

Franz Schubert, 1797–1828

146. Life. Schubert passed the most of his uneventful and commonplace life in Vienna, existing only for his music, which filled his every thought. One of nineteen children, he was born in Lichtenthal, a district of Vienna, and was educated in violin and piano playing by his father and brothers, who were school teachers. At ten he was a choir boy in the parish church, receiving what appears to have been somewhat superficial instruction in theory from the choir master; and the next year he attended the Konvict, a school which prepared boys for the Imperial Chapel. Here he suffered many privations, but his remarkable musical gifts, displayed in his violin playing and compositions for the school orchestra, made him popular with his fellow pupils and teachers. These early attempts at composition were pretentious, and show an irregularity of form which indicates his romantic tendencies. At sixteen he began to teach in his father's school, in order to avoid military service. His musical genius already displayed itself in a multitude of songs of every character, which he poured forth in a continuous stream all his life. Even the earliest of these showed his remarkable ability for adapting music to the sentiment of the text, a notable instance of which was the "Erlking," written in 1815. A mass, performed in 1814 in the Lichtenthal church, excited much enthusiasm, and was followed by an

Schubert

opera, another mass, and other large works. After three years he resolved to set out by himself upon a strictly musical career, and accordingly took lodgings with a friend in Vienna. In such Bohemian surroundings his remaining life was passed. His retiring and modest disposition prevented him from attracting much attention, and the sales of his works brought a scant income. A few friends appreciated his abilities, notably the singer *Vogl*, who performed his songs and gave him practical advice; but numerous rebuffs from the public and publishers wounded his sensitive nature. Beethoven recognized his genius only when too late to be of any assistance; and Schubert died in poverty and neglect.

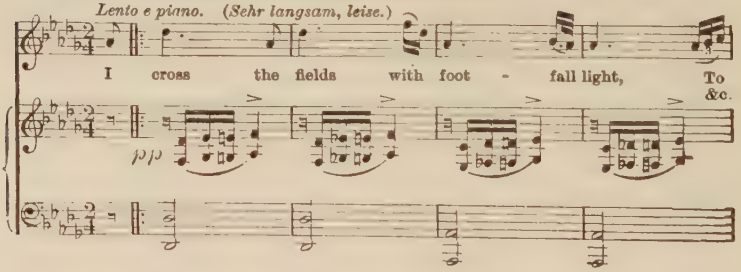
147. Character. Schubert had a kindly disposition. He was content to remain in a narrow circle, and was always cheerful and free from jealousy. He has been called the least schooled of the great musicians, and his melodic facility seems to have constrained him to throw aside the prescribed limits of structure, especially in his larger works. Yet this very freedom enabled him to indulge in a wealth of intimate melodic expression which has sometimes been characterized as possessing "heavenly length," and of which the occasional diffuseness was redeemed by emotional sincerity. Everything tends toward the simple utterance of feeling. Possessed by a given mood, he often repeats passages, sometimes with slight alterations; wavering between major and minor, as if revelling in the melody he has evoked. Schubert wrote with great rapidity, sometimes completing several songs in a single day. This rapidity of thought, however, made him averse to revising his compositions, as did Beethoven.

148. The German Lied. The art-song developed late in Germany, owing to a lack of poetry in the vernacular and to the need of extraordinary musical resources to voice the language and concentrated thought of the Germans. The *volkslied*, developed by the Mastersingers, was hidden during the Italian dominance, showing, however, through the

songs of Haydn, Mozart, and Beethoven. Schubert now voices his personality in the *lied*, bringing it to a high state of perfection. The melody is appropriate, and though always predominant, yet has a fitting setting in the accompaniment. The *lieder* thus endowed fall into three general classes: first, the *folk-manner* songs, in which the same tune is repeated for each verse; second, the *durchkomponirtes* song, in which the melody follows each word and sentiment; and third, the *ballad*, or narrative song.

149. Songs. In his more than six hundred songs Schubert uses all these forms, writing mainly in the first two styles, which are frequently blended. This latter effect is produced by setting several verses to the same tune, and then intensifying it for the remaining ones, as in "Du bist die Ruh" and the "Linden Tree"; or by changing from major to minor, or the reverse, as in "Gute Nacht" of the "Winter's Journey." Each song is made to express a dom-

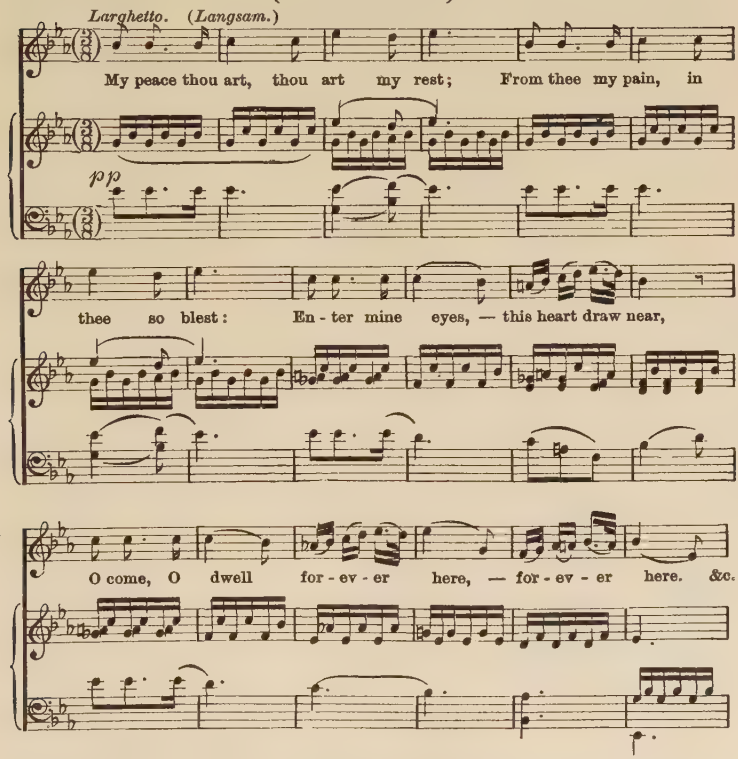
HUNTER'S EVENING SONG (Jägers Abendlied).



inant mood; and this is treated in a general manner, as in "Sylvia" and "Das Wandern"; more specifically, as in "Death and the Maiden" and the "Erlking"; dramatically, as in "Prometheus"; or descriptively, as with "Auf dem Wasser zu singen." Love, religion, nature, and ecstasy, as in "Hark, hark, the Lark!" are his themes, and his poetry he drew from all sources; mainly from Goethe (72 songs), Mayrhofer (47), Schiller (46), and Müller (44). In his use of an

immense variety of resources, he shows how completely he was dominated by the spirit of the poem; indeed, his music so accurately reflects this that many inferior poems have

MY PEACE THOU ART (Du bist die Ruh).


Larghetto. (Langsam.)
My peace thou art, thou art my rest; From thee my pain, in
pp
thee so blest: En - ter mine eyes, — this heart draw near,
O come, O dwell for - ev - er here, — for - ev - er here. &c.

correspondingly inferior music. His song cycles, the "Miller's Daughter" and the "Winter's Journey," embrace examples of every style, each song having its peculiar atmosphere. Besides solo songs, he wrote part-songs for male, female, and mixed chorus.

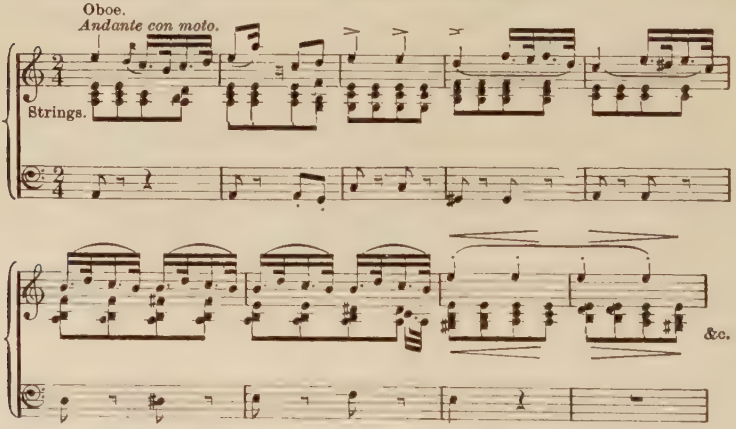
150. Chamber Music. Schubert's most elaborate piano works are the twenty-four sonatas, which, although replete with charming ideas, have never appealed to virtuosi on ac-

count of their great length. His short pieces — *impromptus, moments musicaux,* etc.—are dainty bits, full of contrasts of style, harmonic shadings, and gems of melody. They all require a fluent and reposeful technique. The variations in B flat are unsurpassed for refined tonal painting. Simple forms, like those of the aria and the old dance, prevail in these genre pieces. His waltzes and four-hand polonaises and marches have much national color.

Of his music for strings, the quartets in D minor and G major and the quintet in C major are especially significant; while his violin pieces also have much refined beauty.

151. Symphonic and Choral Works. It was long before the worth of Schubert's ten symphonies was recognized; but of these the symphony in C major and the "Unfinished"

THEME FROM ANDANTE OF C MAJOR SYMPHONY.



in B minor are now considered worthy of a place beside Beethoven's works. The former symphony, though of great length, holds the attention through its virile rhythms and accents, its scherzo effects, and its fund of melody, exploited in a conversational style between the various instruments, rather than by polyphonic devices. The two movements of

the latter are favorites through their sympathetic and emotional song-style. Of other orchestral works, the incidental music to the play of "Rosamunde" is deservedly popular.

Schubert's essentially lyric style unfitted him for operatic composition, so that his *singspiele* and operas never attained success. In the field of church music his masses, notably those in A flat and E flat, are still sung, although they are not of exceptional importance.

Section 3

CARL MARIA VON WEBER (1786–1826) AND CONTEMPORARIES

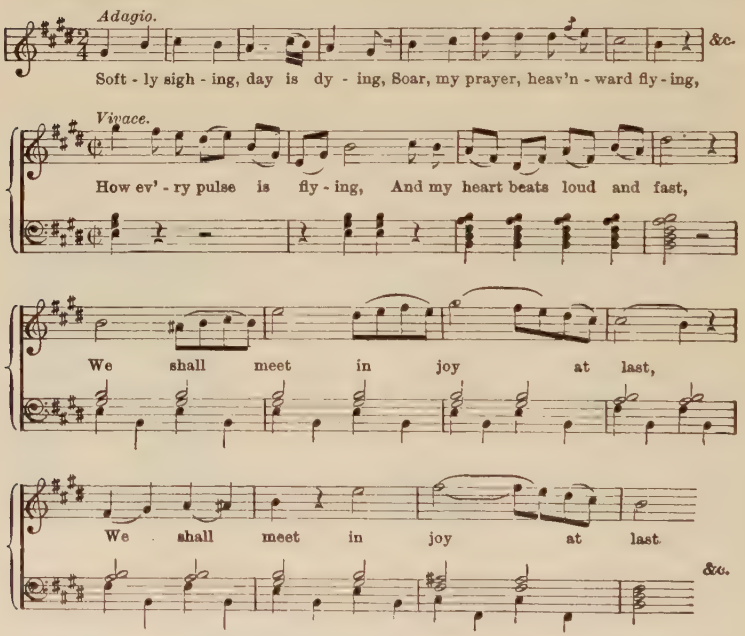
152. Early Life. Weber, the descendant of a line of impecunious barons, was the first great musician of aristocratic birth. His father, a man of loose habits and constantly in debt, was a wandering musician and actor. Carl Maria was born at Eutin, where his father had settled for a time as town musician with his second wife, a singer. Carl showed such musical gifts that, though he was a delicate child, his father became ambitious to make him a second Mozart. He placed him under *Michael Haydn's* instruction, also bringing out two of his youthful operatic attempts with indifferent success. Weber, however, advanced rapidly in piano playing, and showed exceptional talent for extemporizing. He finally studied with the brilliant *Abbé Vogler* in Vienna, who attracted his attention to folk-music, and through whose influence he obtained a conductorship at Breslau, at the age of eighteen. Here he successfully managed the opera and gained experience as orchestra conductor; but he fell into dissipated habits and his health gave way. Both of these drawbacks were aggravated when he became secretary to the king's

WEBER

brother Ludwig, at Würtemberg. Here his difficulties culminated in his arrest and banishment, through having incurred the displeasure of the king.

153. Later Life. This event marked a turning point in Weber's character. Proceeding to Mannheim, he afterwards settled in Darmstadt, where Vogler then lived. Here he engaged in composition and literary work, eventually form-

TWO THEMES FROM SOPRANO RECITATIVE AND ARIA FROM "DER FREISCHÜTZ."

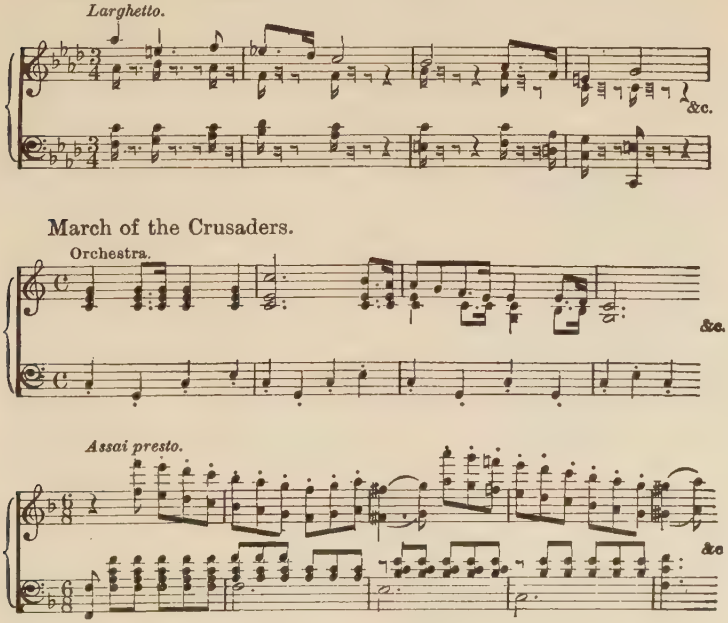

Adagio.
&c.
Soft - ly sigh - ing, day is dy - ing, Soar, my prayer, heav'n - ward fly - ing,
Vivace.
How ev' - ry pulse is fly - ing, And my heart beats loud and fast,
We shall meet in joy at last,
We shall meet in joy at last
&c.

ing, with several kindred spirits, a society for musical criticism. Two operas proved fairly successful, and his fame spread. After a long German concert tour, during which his father died, he was appointed musical director at the Prague theatre, where he successfully reorganized the company, and won popular favor after Napoleon's banishment by writing nat-

ional songs. In 1816, leaving Prague, he undertook to organize a German opera at Dresden, in opposition to the Italian troupe. In the nine years spent here, during which he married an opera singer, he was much harassed by intrigues and by poor health. "Der Freischütz," produced at Berlin in 1821, aroused wide-spread enthusiasm, while "Euryanthe," performed at Vienna in 1823, met with indifferent success. Though in wretched health, he accepted an invitation to visit England, and in 1826, in London, brought out his "Oberon," which was received with acclaim. A following concert was less successful, and as he was preparing to return home he died suddenly. His burial was conducted with great marks of honor.

154. The Romantic Opera. Weber was eminently fitted to be the founder of German opera by his temperament, which

THEMES FROM WEBER'S CONCERTSTÜCK.



flew from the extreme of gaiety to the extreme of morbidness; by his national spirit, voiced in his folk-style melodies and his love of mysticism; and by his education in stagecraft and orchestral music. The romantic opera, which he thus established on lines leading directly to Wagner, was derived from the eighteenth century *singspiel*, which had already been used in Dittersdorf's operas, and was suggested by Mozart in his "Magic Flute." Formed by the union of the commonplace with the supernatural, its subjects were drawn from both mediæval and modern sources. It included four chief elements, — the *imaginative*, the *national*, the *comic*, and the *realistic*. The supernatural was embodied sometimes in a delicate fairy atmosphere, as in "Oberon," and sometimes in a suggestion of the weird and dreadful, as with the demon hunter in "Der Freischütz."

155. Operas. "Der Freischütz" is an epoch-marking work. It deals for the first time with German peasant life, which is surrounded by genuine folk-music. It retains the spoken dialogue of the *singspiel*, and completes the romantic style by its supernatural atmosphere and landscape music. Both "Euryanthe" and "Oberon" were ultimately less successful, owing chiefly to their weak librettos. Spoken dialogue, absent from the former, reappears again in the latter, which has charming pictures of elfland, chivalry, and the Orient.

Weber's delineation of character in his music is a striking feature, for even in concerted numbers the traits of each person are kept distinct in the music assigned them. In the grand *scena*, Weber merges the recitative and aria, producing thrilling climaxes from quiet and reposeful beginnings.

But his orchestration is his most remarkable achievement. The overtures, which combine airs from the operas, are compact in form and brilliant in effect. During the opera, great dramatic heights are reached by utilizing special tones and registers, and even the defects of the instruments. Nothing has ever been written which approaches in weirdness and

intensity such a scene as that in the Wolf's Glen, in "Der Freischütz."

156. Other Works. Weber was no less brilliant as a pianist, and his large hand caused him to elaborate an orchestral style which, proceeding mainly from the school of Mozart and Hummel, was the precursor of Liszt's technical feats. Long stretches, jumps, glissandos, and passages in thirds and sixths are common; while the use of arpeggio figures in sequence gives sparkling cascades of sound. His works include four irregular sonatas, ten sets of variations, three concertos, four-hand pieces, and salon pieces, the last-named including the popular "Invitation to the Dance." The "Concertstück," for piano and orchestra, in its depiction of a scene from chivalry, is a forerunner of the symphonic poem.

Other works include chamber music of various kinds, concertos for the clarinet, an instrument of which Weber was fond, masses, part-songs, cantatas, etc.

157. Louis Spohr (1784–1859). Born at Brunswick, of musical parents, Spohr early showed a predilection for the violin. He gained his musical education by the practice of this instrument and by the close study of orchestral scores. In later years he travelled extensively as a violin virtuoso, accompanied by his wife, a harpist, and occupied leading positions as conductor. His most important works were written while chapelmaster to the Elector of Hesse-Cassel, which position he held continuously after 1822.

SPOHR

Spohr's best work was in his fifteen violin concertos, still performed. Of ten operas, "Faust" and "Jessonda" are prominent, while of his oratorios, distinguished by solid choruses and effective orchestration, the "Last Judgment" is best. Besides these he wrote various

other vocal works, much chamber music, and nine symphonies, which show his romantic tendencies in their titles, such as the "Consecration of Sound." Though thematic and smooth, his works are not great contrapuntally. All have purity of style and beauty of melody, which sometimes, however, become tiresome through mannerisms. His choruses are rendered difficult by chromatic work. Brusque and conceited in manner, he was a poor critic; yet he was kindly at heart, was much respected, and left many pupils.

158. Piano Playing. The Viennese school, an outcome of the work of J. C. Bach and Mozart, claims as its founder Mozart's pupil, *J. N. Hummel* (1778–1837), the most brilliant virtuoso of his day, who pushed to extravagance Mozart's love of ornament. His piano concertos and his masses are still popular.

The English school, based on the heavier Broadwood action, took on a more ponderous tone. It found exponents in Beethoven and the technician *Muzio Clementi* (1752–1832), who was active as virtuoso, teacher, composer, instrument maker, and publisher, spending much time in England. Highly respected by Beethoven, he embodied the results of his teaching in his "Gradus ad Parnassum," three volumes of studies for the piano.

The two piano schools afterward overlapped. Many books were written, laying down pedantic rules for technique; and a horde of virtuosi, having Vienna as their focal point, made display their chief aim, playing frivolous opera arrangements and descriptive pieces, yet solving technical problems. Extemporizing gradually disappeared. The establishment of the Paris Conservatoire, in 1795, produced many salon composers, such as *Kalkbrenner* (d. 1849).

The Bohemian *J. L. Dussek* (1761–1812), one of the first to write exclusively for the piano, composed clear and melodious sonatas.

The *étude* did much to evolve technical possibilities. ***Carl***

Czerny (1791–1857), pupil of Beethoven, wrote many études while a teacher at Vienna. Of Clementi's pupils were *J. B. Cramer* (1771–1858), distinguished as pianist, teacher and étude writer; *Ludwig Berger*, Mendelssohn's teacher; and *John Field* (1782–1837), a virtuoso who finally settled in Petrograd, and who wrote many charming and delicately embellished melodies in the form of the *nocturne*.

Summary

Beethoven, starting his work where Haydn and Mozart left off, imprinted more and more upon their forms the element of individual expression. In his later works, formal lines were entirely subordinated, and the heights and depths of emotion were sounded. Primarily an orchestral composer, he used each instrument to express its peculiar shade of meaning, and imbued his other works with this orchestral cast and style.

Schubert, of gentler nature, spoke more naturally in the lyric vein, although, as in his symphonies, he sometimes wields thrilling rhythmic force. Though unequal in merit, his songs yet embrace gems which mark the perfection of sympathy between voice and accompaniment, and of proportion in structure. The romantic spirit is here reflected in the intense individuality of each song.

Weber was preëminently a dramatic composer, and as such founded the German romantic opera, ideally realized in "Der Freischütz." The brilliancy and pertinency of his melodies and orchestration are reflected in his other works, notably those for the piano.

Spohr's concertos for the violin, and other large works, show a classic style with romantic tendencies. His mannerisms detract from the permanent value of his works.

Piano virtuosity was popular in this period; and the Viennese and English schools of playing, becoming merged, produced brilliant players whose chief contribution to music was the solution of difficult technical problems.

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For all three sections, see PRATT's History, Part VII.

APOLLO AND THE MUSES. — GIULIO ROMANO
(*Pitti Gallery, Florence.*)

CHAPTER VIII

The Great Nineteenth Century Romanticists

159. General Tendencies. Incited by the work of the composers just studied, succeeding musicians tended from the expression of individual moods toward more definiteness of meaning, and finally toward musical realism. New forms were sought out, intricate successions of dissonances were employed to give thought continuity, and the emotional resources of instruments were enlarged by much study. The five leaders now to be discussed contributed, each in a different way, toward these results. They are representative of the musical thought during the nineteenth century ranging from that school which acknowledges the value of classic traditions to that which is absolutely defiant of conservatism.

Section 1

FELIX MENDELSSOHN-BARTHOLDY, 1809–1847

160. Early Life. Mendelssohn belonged to a cultivated and wealthy Jewish family. His grandfather, Moses, was noted as a philosopher, while his father, Abraham, a Protestant Jew, was a prosperous banker. Felix was born at Hamburg, and when that city was occupied by the French he was taken to Berlin, where the Mendelssohn house became the centre of refined society. Receiving a thorough education in all branches, in music he was taught at first, together with his sister Fanny, by their mother, and afterward by *Berger* and *Zelter*, the latter of whom introduced him to Goethe, who conceived a warm attachment for him. Felix's

development as an extemporizer on the piano and as a composer was marvellous. The Sunday morning concerts held at the Mendelssohns' home, at which the boy conducted an orchestra which often performed his original symphonies and other works, were the delight of the many prominent musicians who frequented them. At fifteen he had written four operas, and on a visit to Paris he won praise from so severe a critic as Cherubini. In 1826 his overture to "A Midsummer Night's Dream" was written, and in the next year his opera "The Marriage of Camacho" was given at Berlin. Becoming enthusiastic over Bach, he revived appreciation of his music by giving the St. Matthew "Passion Music" in 1829, for the first time since Bach's death, with the Berlin *Singakademie*. A visit to London, where he played and directed his C minor symphony, won hosts of friends, who were charmed by his manners no less than by his music. This was followed by travels in Scotland and Wales. During subsequent visits to Italy, Paris, and again to London, he reigned everywhere as a social favorite, meanwhile laboring assiduously upon his compositions.

MENDELSSOHN

161. Later Life. In 1833 he was made director of the Düsseldorf festival, and in 1835 he conducted the Gewandhaus concerts at Leipsic and the festival at Cologne. In the following year he produced his oratorio of "St. Paul" at Düsseldorf. After his marriage, in 1837, his life continued to be filled with constant composing, social engagements, and conducting, notably at the Birmingham festivals. An attempt to found a music academy at Berlin, under a commission from the king of Prussia, proved troublesome and fruitless; but in 1843 he became director and teacher in the new Leipsic Conservatory. One of his latest works was

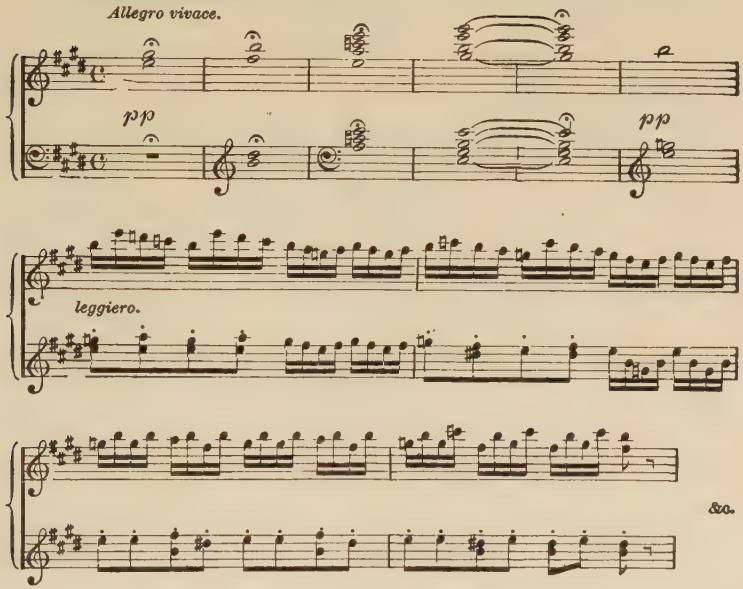
the production in 1846 of his oratorio "Elijah," at Birmingham. Undermined by overwork, he was unable to stand the shock of the death of his beloved sister Fanny, and he himself died in the following year.

162. Character. Mendelssohn differs from most great composers in that he lived a successful, fêted life, free from great troubles or anxieties. His sunny disposition, and his love of nature and society, made him a universal favorite, and won many friends. Yet for this very reason, his works, while showing remarkable refinement and taste, do not rise to Beethovenish heights of passion. In an age tending strongly toward license of expression he did much toward restoring the balance by his devotion to the classics; and with this devotion was united a poetic nature which invested the old forms with the ideas of romanticism. Like Mozart, he seems to have sprung forth a fully developed musician, writing works which he never surpassed, such as the overture to "A Midsummer Night's Dream," while a mere boy. His painstaking system of composition. which caused him to pore for hours over the polishing of a single phrase, is exhibited in the forty-four manuscript volumes of his works, which, begun in 1820, and written with scrupulous accuracy, are now preserved in the Imperial Library in Berlin. Mendelssohn was followed by scores of imitators, especially in England, who slavishly copied his style.

163. Compositions. Three principal styles are distinguished. The first, the *religious*, is shown in broad, smooth melodies, plain in rhythms, sometimes chorale-like in character, and supported by churchly, full, and close harmonies, with frequent suspensions. Larger works end frequently with a grand fugue, worked up to an imposing climax, which sometimes ends in a full chorale. The second, *brilliant*, style is displayed in passage work, notably in the large piano compositions, made up of attractive technical figures woven into

tonal avalanches. The third, *mystic*, style appears in his elfin, staccato manner, blended in chromatic progressions, and joined in his orchestral works to romantic instrumental ef-

OPENING OF MIDSUMMER NIGHT'S DREAM OVERTURE, SHOWING "FAIRY" THEME.

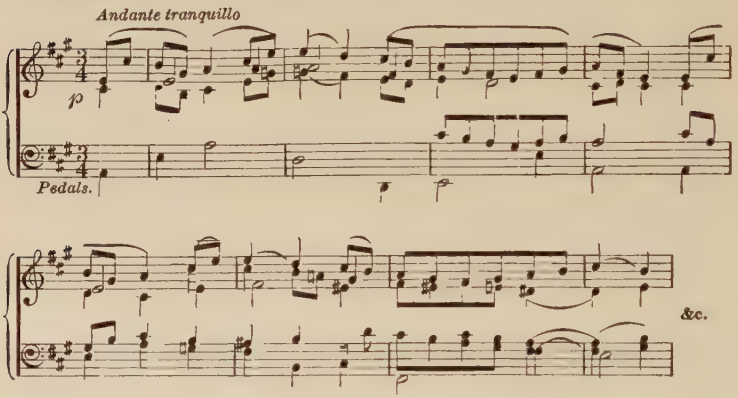


fects. His chief defects are monotony of rhythm and frequent mannerisms. Sometimes, too, the polished and elegant treatment is a cover for poverty of thematic material.

164. Piano Compositions. The ever-popular forty-eight "Songs Without Words" are little tone-pictures, in the simplest forms, with poetic, sometimes sentimental melodies, enhanced by rich harmonies. Models of delicacy are found in the "Spring Song," and the "Spinning Song"; while the "Gondellieder" evoke memories of the Italian atmosphere. The youthful "Rondo capriccioso" combines Mendelssohn's various characteristics of style. The vari-

ations, caprices, études, fantasias, preludes, and fugues all possess his refinement of expression, sometimes combined with his faults. Several sonatas are less successful; but the works for piano and orchestra, notably the concertos in G and D minor, and the Capriccio in B minor, are distinguished for great brilliancy and compact form.

THEME FROM THIRD ORGAN SONATA, ILLUSTRATING "RELIGIOUS" STYLE.



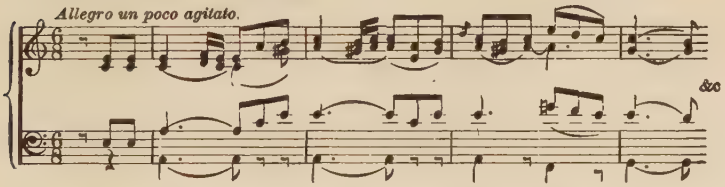
165. Organ Works. Mendelssohn and Bach were the only great composers to write distinctive organ works. In his preludes and six organ sonatas, Mendelssohn adopts a broad and sonorous style in keeping with the instrument. The sonatas are not in the form of the piano sonata, but contain fugues, chorales, and expressive airs on classic lines, of a seriousness which occasionally inclines toward monotony.

166. Other Instrumental Works. In his orchestral works Mendelssohn appears at his best. Using substantially the same orchestra as Beethoven, he wrote with a smoothness and polish which make his scores well worthy of the student's attention. New effects, like the division of the violins in the "Midsummer Night's Dream" overture, add romantic color. Both symphonies and overtures have gen-

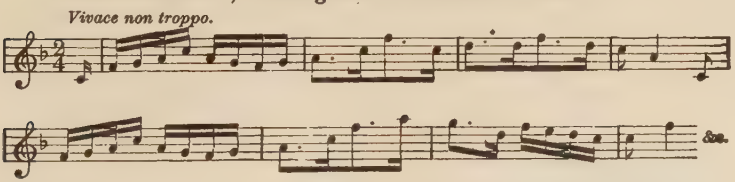
eral titles as clews to their purposes or moods, although the classic forms are invariably retained. Of the symphonies, the "Reformation," which includes a treatment of Martin Luther's Chorale and the Dresden Amen, is dry and uninteresting; the "Italian" gives a German poet's conception of Italian environment; while the "Scotch" has real local color in its use of the Scotch scale and rhythms. The overtures were written solely for concert performance, and show much vigor and inspiration in their nature painting, as in the "Calm Sea and Prosperous Voyage," and the "Hebrides." To the charming "Midsummer Night's Dream" overture was

THEMES FROM THE SCOTCH SYMPHONY.

First movement theme.



Theme of Scherzo, showing use of Pentatonic Scale.



added, much later, incidental music for the entire play. The orchestral style is prevalent in the piano trios, string quartets, and other chamber works. An octet, written at fifteen, contains a marvellous treatment of individual parts; while the violin concerto is a universal favorite with violinists on account of its musical value and its adaptability to the instrument.

167. Vocal Works. Mendelssohn's enthusiasm for Bach and Handel is perceptible in his two oratorios. The chorales and

contrapuntal choruses in St. Paul smack strongly of Bach; and there is apt musical characterization of the Christian, Jewish, and Greek religions. Touchingly expressive melodies appear in this, as well as in "Elijah." In the latter the effectiveness of color, the climaxes and contrasts, savor of Handel. In his practical, fluent choral writing Mendelssohn reaches the golden mean between formalism and modern expression. His command over orchestration permits him to characterize fitly each scene, and yet blend all into a unit.

Of smaller choral works, which include anthems and cantatas, the "Hymn of Praise," on the lines of Beethoven's ninth symphony, is the most important, though many inspired passages are connected by monotonous "filling in." His religious compositions are in concert, rather than in church, style.

There are many favorite short choruses and part-songs. The solo songs show much beauty, but no great individuality. The settings of Greek tragedies, and the music to Goethe's "Walpurgis Night" are less important.

Section 2

ROBERT SCHUMANN, 1810–1856

168. Early Life. Schumann's father, a bookseller of some literary achievements, had five children, of whom Robert was the youngest. Robert was born at Zwickau, in Saxony. At the age of six he took lessons from the local church organist, soon after beginning to compose short pieces which portrayed the character of his schoolmates, and the like. At eleven he tried more pretentious compositions, writing pieces for a school band at the Zwickau Academy. On his father's death, in 1826, he essayed to carry out the latter's wishes by entering

SCHUMANN

Leipsic University as a law student; but his musical propensities drew him from his other studies. Inspired by the works of Byron and Jean Paul Richter, he wrote romantic music in imitation of their style, meanwhile studying the piano with *Friedrich Wieck*, whose daughter *Clara* (1819–1896) afterwards became his wife and the able interpreter of his works. Later, while a student at Heidelberg, the old conflict of inclinations reached its end, and with his mother's consent, he definitely adopted music as a profession. His intention of becoming a pianist was foiled by the lameness of his right hand, brought on by an experiment for strengthening the fourth finger; whereupon he resolved to devote himself to composition, studying with *Dorn*, conductor of the Leipsic opera.

169. Later Life. After writing a symphony and a piano concerto, afterwards abandoned, Schumann produced before 1840 a number of piano compositions, chiefly groups of small pieces, and numbered op. 1–op. 23. In 1840 his marriage inspired a flood of over a hundred and thirty songs, op. 25–op. 40. Prepared by this practice in the smaller forms, he next started upon larger works, writing three symphonies, string quartets, and the famous quintet for piano and strings. His choral writing began in 1843 with the cantata "Paradise and the Peri," founded on Moore's "Lalla Rookh." This was followed by music for Goethe's "Faust."

An important feature of Schumann's life was his alliance with *Schunke*, *Knorr*, and *Wieck*, about 1834, for the furtherance of musical sincerity and the reform of conventionalism. In his ten years' editorship of their journal, the "Neue Zeitschrift für Musik," he uttered a succession of sound critiques on composers past and present, giving salutary encouragement to rising geniuses, like Chopin, Raff, and Brahms.[1] He was much inspired by Mendelssohn's advent,

[1] These critiques were written under fanciful names, like "Florestan" and "Eusebius," members of an imaginary "Davidsbund," or society for combating the musical Philistines of the day.

and became a teacher in the Leipsic Conservatory; but from this position, as well as from his editorship, he was forced to retire by a growing nervous trouble. From 1846 he wrote fugal works after Bach, his C major symphony, his opera "Genoveva," which proved disastrous at Leipsic in 1850, and his Rhenish symphony in E flat. He was made conductor at Dresden and afterwards at Düsseldorf, but was compelled to resign in 1853 on account of ill health, and finally died in an insane asylum near Bonn.

170. Character and Work. Schumann's reserved nature caused him to shrink more and more from society, until he became almost a hermit. On the other hand, he was a profound thinker, as is evidenced by the sound judgments and cultured style of his literary works. Of powerful imagination, he was by nature an adherent of the advanced romantic school; and although he was a close student of Bach, he yet accomplished his best work in new forms which he invented for his individual expression. His desire for special effects led him to try novel experiments, some of which were successful. In the mere technique of his art he was much Mendelssohn's inferior, yet the greatness and suggestiveness of his thought more than compensated for its lack of completeness.

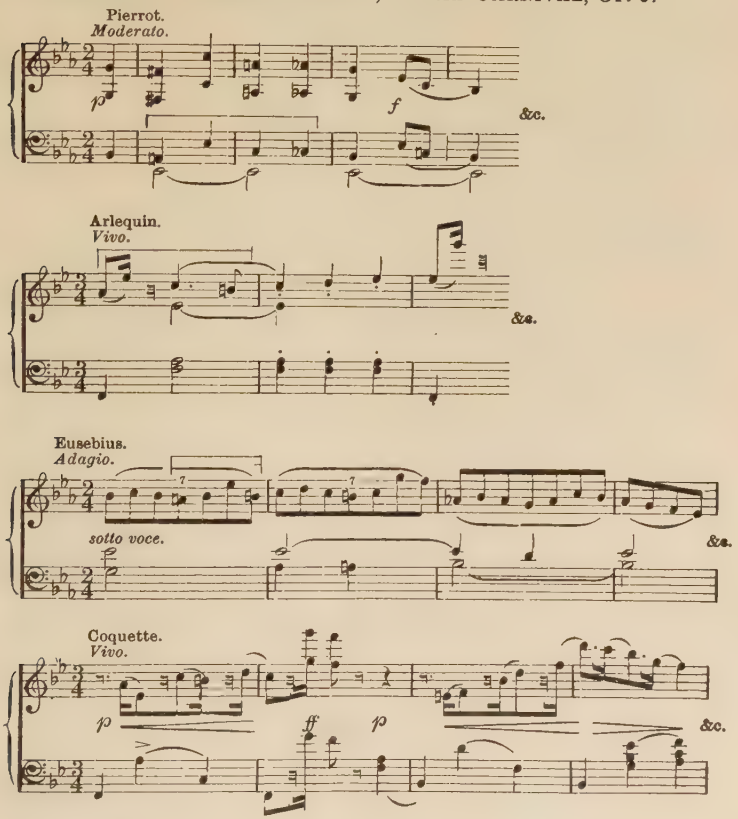
171. Piano Compositions. Most characteristic are his groups of short tone-poems, each portraying some mood, character, or scene, and all together forming long suites. Joyous moods prevail, with contrasting lyric and forceful passages, while poetic titles are given, generally after composition. Among his themes are *child-life*, the *carnival*, and *his friends;* and to give unity motto phrases are found, as those derived from proper names, — "Abegg," "Aesch."

New forms, tending to emphasize episodes, are found in the "Novelletten," "Arabesque," Op. 18, the "Fantasia in C," and the "Etudes symphoniques." Of three early sonatas, only one, the least successful, has the classic form, while

that in F sharp minor is the most popular. Schumann's greatest piano work is the concerto in A minor.

Schumann never descends to the bravura style, yet his forceful expression and orchestral polyphony demand a new

SOME USES OF THEME A-ES-C-H, IN THE CARNIVAL, OP. 9.



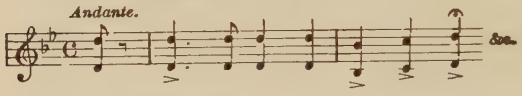
technique. Extended chord positions, novel keyboard and pedal effects, all involve a large and sustained tone; while sound-massings and compression of ideas underlie the instrumental and unembellished melodies which are woven into the structure imitatively. New rhythms, chromatic

modulations, unfinished cadences, are used to express romantic conceptions involving much inner feeling.

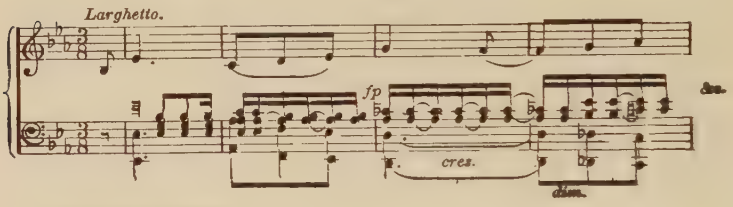
172. Other Instrumental Works. The chamber compositions — trios, quartets, and the like — are musicianly but heavy in style, with the exception of the melodious piano

THEMES FROM FIRST SYMPHONY.

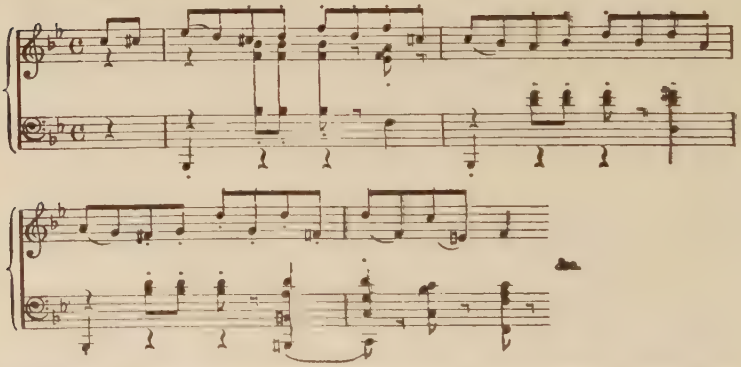
First Movement.



Second Movement.



Fourth Movement.

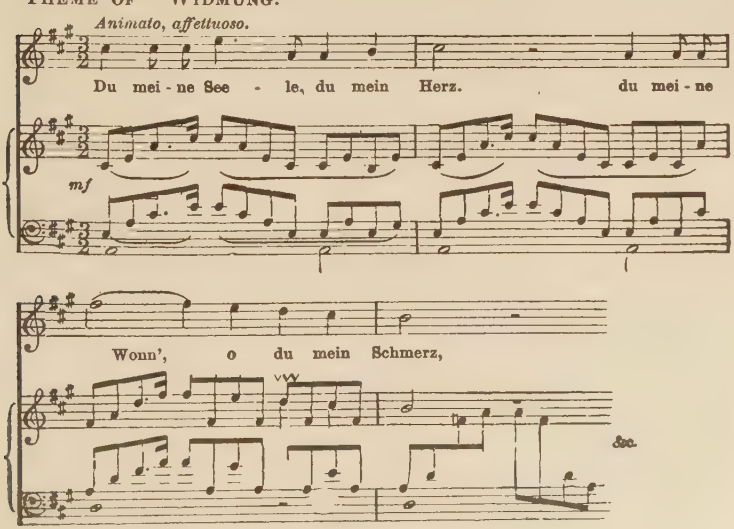


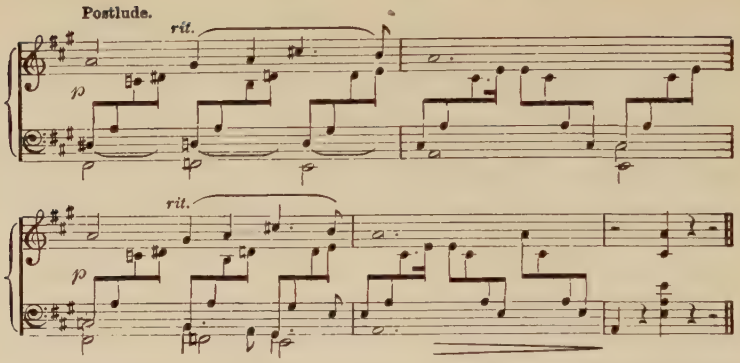
quintet. The same tendency toward heaviness is found in the five symphonies, including the "Overture, Scherzo, and Finale." These require special treatment to secure the proper balance of tone, and seem more pianistic than orchestral in conception. The brevity of the poetic themes is compensated for by many sequential repetitions of little

phrases,—a device sometimes carried to extremes. The names given to two of them—the "Spring" and the "Rhenish"—are very general in character. Novelty of form appears, especially in the symphony in D minor. The overtures, especially those to "Manfred" and "Genoveva," show more abandonment to romanticism, and are consequently Schumann's best orchestral works.

173. Vocal Works. Schumann's songs are more subjective than those of Schubert or Mendelssohn, while more limited in range of themes and in melodic invention than Schubert's. Conspicuously Teutonic, they are sometimes mere germs of melody. The rich accompaniment is intended to reveal the deeper meaning of the text, and has therefore equal or greater importance than the voice parts. Sometimes, indeed, the melody occurs only in the accompaniment, with the voice part in recitative. The poems are selected for their literary value, and in setting them to music Schumann seldom repeats words. The importance of the final symphonies in the

THEME OF "WIDMUNG."





accompaniment is noteworthy. In the reflection of moods, and in the choice of appropriate harmonies and rhythms, Schumann shows a master hand.

Not readily expressing himself in choral composition, Schumann's subjective, undramatic mode of thought made the success of his opera "Genoveva" and of his "Faust" and "Manfred" impossible. The cantata "Paradise and the Peri" shows his romantic power in its mystic story of the fairy-land of the East. His "Pilgrimage of the Rose" is sentimental and pleasing, but not deep. Of his religious works, the mass and requiem are not adapted for church uses.

Section 3

FRÉDÉRIC CHOPIN, 1810–1849

174. Life. Chopin was the son of a Polish mother and of a French father, who taught in the Gymnasium at Warsaw. Frédéric was born near Warsaw, and was educated at his father's school, mingling there with the sons of aristocrats. Instructed in music, he developed rapidly, playing in public at nine a concerto by *Gyrowetz* and improvisations. His first compositions were polonaises, mazurkas, and waltzes, in national rhythms. In 1825 he published the rondo, op. 1, and the fantasy with orchestra, op. 2. Bright, strong, and sensitive as a youth, he immediately attracted attention by

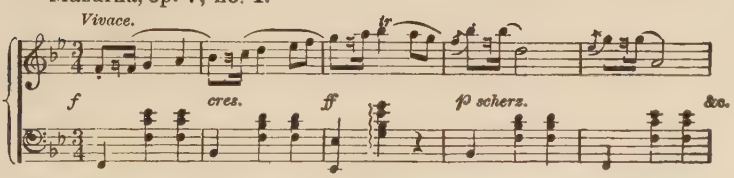
his poetic piano playing in various German towns, and on visiting Paris in 1831 he achieved instant success at a concert in *Pleyel's* rooms. Becoming a favorite with musicians and Parisian society, he remained at Paris engaged as instructor to French and Polish aristocrats, playing in *salons* and at yearly concerts. In 1837 he came under George Sand's influence, and, in failing health, went with her to Majorca in 1838. There consumption developed; and returning to Paris he lived in retirement till his death. He was buried in the cemetery of Père la Chaise.

CHOPIN

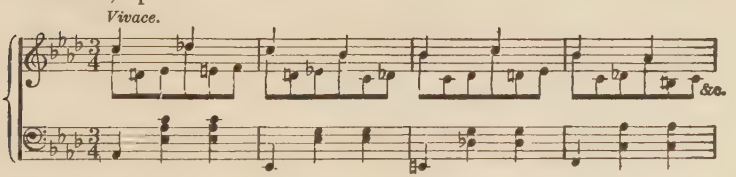
175. Character. Schumann hailed Chopin in his journal with a "Hats off, gentlemen, a genius!" Great was the spell that Chopin exerted as an artist. He was unique in achieving the first rank, although composing only for one instrument,

DANCE THEMES.

Mazurka, op. 7, no. 1.



Waltz, op. 42.

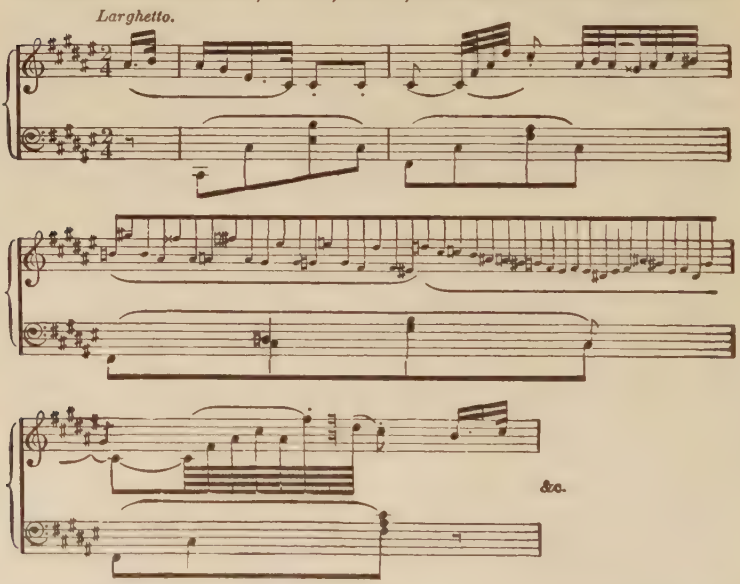


the piano. Always of a poetic and sensitive nature, his disposition, buoyant in youth, became morbid in later life. Educated as an aristocrat, his fastidiousness as to his personal

surroundings extended also to his music, resulting there in a rare standard of excellence and an absence of banalities. As a pianist he was better adapted to the *salon* than the concert stage. He played with the same versatility, rhythm, and delicacy that distinguished his compositions, and magnetized his audiences by his poetic and emotional interpretations.

176. Piano Style. Chopin's distinctive work with the piano was to liberate its music effectually from orchestral domination by the development of unsuspected resources. These were: first, his use of the *singing legato*, for which he invented new rhythms requiring a more flexible and free use

THEME OF NOCTURNE, OP. 15, NO. 2, SHOWING CADENZA EFFECT.



of the hand and fingers, and producing an overlapping and blending of tones; second, his adoption of the *tempo rubato*, or flexible time element, much abused by following pianists, but permitting a freer play of emotion in Chopin's treatment of it; third, a greater *delicacy of nuance* in the expression

of melody, with infinite shadings between *piano* and *forte*; fourth, the application of the *vocal cadenza* and *embellishments* to the piano, as in the nocturnes, always, however, as a direct emphasis of the spirit of the composition; fifth, especially in the larger works and études, *extended arpeggio figures*, with the interval of the tenth frequent, and *smooth passage work* in thirds and sixths.

Chopin's individuality was strongly stamped on all his works, the harmonies of which were selected with supersensitive delicacy, while rhythms combined with these to express every shade of his thought. Chromatic modulations and harmonies produced a blending of outlines which tended toward the ultra-romantic school.

177. **Works.** Although a romanticist, Chopin did not affix titles to his works, but simply grouped them according to their style. Such groups were: first, idealized dance forms, including *mazurkas* of strong Polish style, and with the erratic Slav rhythms, *waltzes*, and stately, chivalric *polonaises*, some almost savage in effect; second, *nocturnes* and *preludes*, he former suggested by the works of John Field, full of delicacy, sometimes rather morbid, and with a profusion of Oriental ornament admirably adapted to the *salon*, and the latter, little tone poems of striking character, sometimes fragmentary; third, *ballades*, *impromptus*, *scherzi*, *rondos*, the "Berceuse," etc., in forms frequently invented on the spur of the moment to express some original thought, and of which the ballades especially contain exquisite contrasts, with much nobility of conception; fourth, three *sonatas* — a form somewhat foreign to Chopin's mode of thought, yet permeated with invariable refinement; fifth, *études*, wonderful in technical attainments and musical beauty; and sixth, two *concertos*, which embody the best of Chopin's thought, although hampered by weak orchestral accompaniments.

Other distinctive compositions comprise a two-piano rondo, a trio for piano and strings, and a number of songs of delicacy and charm.

Section 4

BERLIOZ AND LISZT

178. Programme Music. Attempts to express definite ideas in music had been made at an early period, as, for instance, in the "Bible Sonatas" of Kuhnau and the little genre pieces of the early French clavier school. An impetus was given to descriptive music by the opera and oratorio, even in early works like Monteverde's "Tancred and Clorinda," and later in the oratorios of Handel and Haydn. Beethoven, in such works as the "Pastoral Symphony," described scenes in music, and Schubert, Mendelssohn, and Schumann accomplished some of their finest writing in depicting scenes or characters. With the growth of orchestral color and intense romantic poetry, incitement was given for still bolder flights from the sphere of abstract music. Thus as an extreme development of the romantic school arose the group of composers who have avowedly championed the so-called "programme music," or music designed to illustrate some poem or poetic story by arousing the feelings incidental to it. Proceeding from the depiction of moods, this school of writers has sometimes attempted to reproduce in music the exact sounds connected with the scenes illustrated — the roar of battle, the calls of birds, and the like, — while the musical form is wholly subordinated to the sequence of the poetic ideas. Hot controversies, not even yet settled, have arisen with the advocates of abstract or "absolute" music.

BERLIOZ

179. Hector Berlioz (1803–1869). Berlioz was born near Grenoble, in the south of France. At eighteen, sent by his father to Paris to study medicine, his early musical propensities obtained control, and, after a violent quarrel with his parents, he embarked on a musical

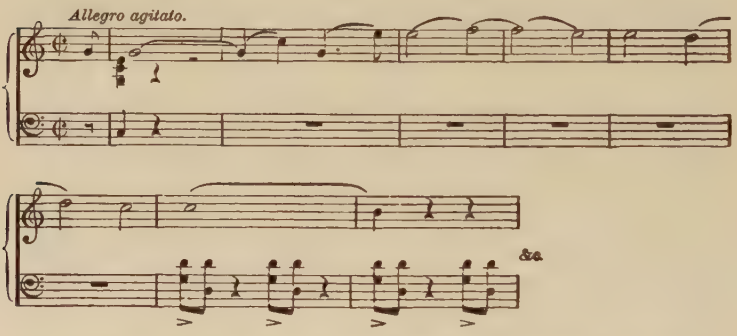
career, entering the Conservatoire. Here his radical opinions and dislike of restraint brought him into conflict with the authorities, especially Cherubini, who was then director. In 1830, however, he succeeded in winning the "Prix de Rome," which gave him two years' study in Italy and a year of travel. But in eighteen months he returned to Paris, where he made a scanty living by giving concerts, and by working for newspapers, proving himself an able critic.

180. Berlioz's Romanticism. One effect of the Revolution had been to produce in Paris a school of young poets and *littérateurs* — Victor Hugo, Alfred de Vigny, etc. — of intense passions and radical theories, who gloried in pessimistic and morbid views of life. Hitherto French musicians had taken no part in this movement, still writing grandiose operas on conventional lines. But Berlioz, of frenetic moods and passions, readily associated with the band, setting himself the task of reproducing in music similar sentiments. With a mind which magnified the simplest feelings to the verge of insanity, he grasped at every possible means of representing these inflated imaginings, and in so doing developed a style so startlingly original as to baffle the critics, even to the present day. Boldly proclaiming his faith in programme music, he gave titles and programmes to all his works; and, taking the orchestra as his chief medium of expression, he invented new combinations and uses of instruments which have won him the title of father of modern orchestration.

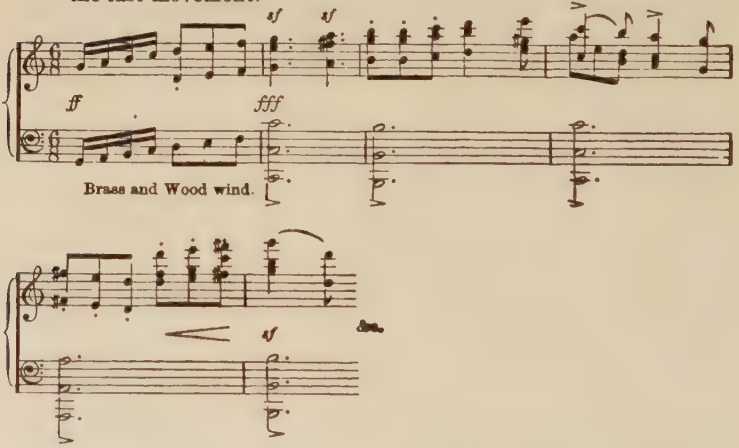
The intensity of his musical works reached its height in the years immediately following his marriage to an Irish actress, Henrietta Smithson, in 1833. His life with her was, unfortunately, miserable. After this time his ardor cooled somewhat, and his works took on a more intellectual cast. But he never achieved popularity in France during his lifetime. He obtained only subordinate positions, and earned a scant livelihood, although his fame spread abroad in Germany, Russia, and England.

181. Berlioz's Style. He was a unique figure, having, apparently, no direct musical ancestors. His education was gained mostly through the study of scores, especially those of Beethoven and Gluck; but his feeling for orchestral color

THEMES FROM THE SYMPHONIE PHANTASTIQUE.
"L'Idée Fixe."



Combination of the "Dies Irae" with the "Ronde du Sabbat" in the last movement.



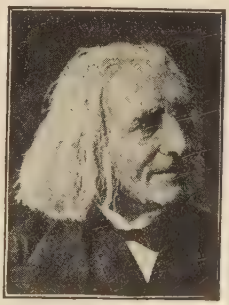
was so intense and original as to dominate all other elements in his music. To interpret his extreme moods he added enormously to the volume of sound. He introduced new instruments, and tried new effects, like putting the wind in-

struments in bags, and binding sponges on the drumsticks. Sometimes, though not always, he was successful in getting the realism which he sought. As a fruit of his experiences, he left a treatise on orchestration which has proved valuable as a text-book.

Berlioz's melodies are peculiar to himself in form and rhythm, and are rendered still more striking by unexpected turns in harmony, which constantly occur.

182. Berlioz's Compositions. His first great work was the "Symphonie fantastique," written in 1829, while he was at the Conservatoire. In this, scenes from the life of an artist are realistically treated, the whole being unified by the device of a "fixed idea," or characteristic phrase which, æsthetically altered, pervades the whole. Another symphony, "Harold in Italy," written in 1834, has a leading viola part; while the form of the *dramatic symphony*, in which, following Beethoven's ninth, voices are occasionally introduced with the orchestra, is adopted in his "Romeo and Juliet," and the popular "Damnation of Faust." The "Requiem" is one of his noblest works, while several overtures, notably the "Benvenuto Cellini," are excellent. His operas did not achieve success, but the oratorio "L'Enfance du Christ" has passages of great purity and classic style.

183. Franz Liszt (1811–1886). Born at Raiding, in Hungary, Liszt received his first musical instruction on the piano from his father, who was steward to Prince Esterhazy. He played a Ries concerto in public at nine. As a result, he was sent to Vienna, where he studied with *Carl Czerny* and *Salieri*, and at eleven, gave a successful concert. In the same year, 1823, he went to Paris. He was there refused at the Conservatoire by Cherubini, but he quickly became the idol of the *salons*,



Liszt

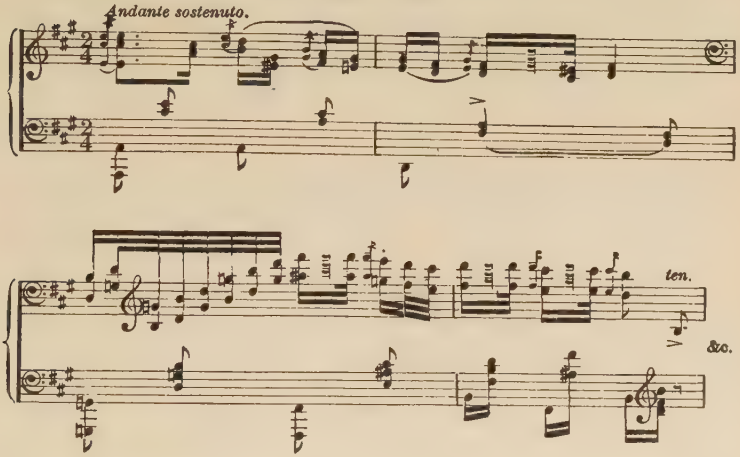
thereafter taking no more piano lessons. The success of his opera "Don Sancho," at the Grand Opera House, incited further contrapuntal study; and upon his father's death he withdrew from society, occupying himself with the metaphysical sciences. But *Paganini's* playing, in 1831, determined him to develop piano technique on similar lines; and his resultant piano execution caused him to be classed in spirituality and in technique above the popular idol, *Thalberg*. He also contracted a warm friendship with Chopin.

Liszt's subsequent life was fraught with incident. On concert tours he received constant ovations in the large cities; he was instrumental in building a Beethoven monument at Bonn, and in aiding the sufferers at Pesth; he lived for some time with the gypsies, studying their customs and music; and, after ten years of travel, he settled at Weimar as chapelmaster. Here he brought out works of new composers like Berlioz, Raff, and Wagner; gathered artists about him; composed music; and wrote books and critiques. Finally, angered at adverse criticisms, especially of Cornelius's "Barber of Bagdad," which he produced, he resigned his position, and was made an Abbé at Rome, in 1865. Thenceforth he spent his winters at Rome and his summers at Weimar, teaching, and writing chiefly religious music. Fêted throughout his life, he died universally popular. He breathed his last at Bayreuth, where he was attending a festival.

184. Liszt's Piano Works. Both as a player and a teacher Liszt is recognized as the greatest pianist. He realized to the full the resources of the modern piano with his orchestral style, which involves novelties in the way of varying touches, development of extreme registers, cadenza effects of interlocking hand figures, bold glissandos, and tremendous climaxes. His piano works include both original pieces and transcriptions. Of the former, his études, Paganini studies, two concertos, and sonata in B minor, reflect his mastery of tonal

color through technical devices; while his quieter "Consolations," "Liebestraüme," and "Années de Pèlerinage" are rich in harmony and melody. The transcriptions reflect from a pianistic point of view the spirit of the themes chosen. They include piano arrangements of songs by various composers, especially Schubert, whose marches and

THEMES FROM ELEVENTH RHAPSODIE.



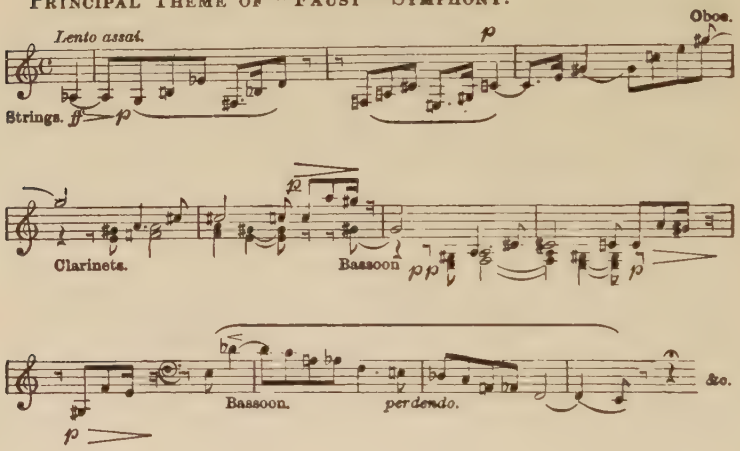
waltzes he also treated; of Bach organ preludes and fugues; of orchestral works, embracing all the Beethoven symphonies; of operatic airs worked into fantasias; and of Hungarian tunes collected into fifteen *rhapsodies*, all of which clearly reflect the national style.

Liszt exerted no less influence on piano playing by his teaching, which was gratuitous in his later life. Many of his pupils are still leading performers and musical authorities.

185. Liszt's Orchestral Works. Even more important was his work in this field. As a conductor he founded a new style of orchestral expressiveness, and as a composer he allied himself with the "programme" school, carrying ideas similar to those of Berlioz into new channels. From his work the

symphonic poem emerged, now adopted as the symphonic form of the Programmists, and intended to illustrate some intensely dramatic poem or poetic story in music. With marvellous command of the orchestra, and with more subjectivity than Berlioz, he wrote thirteen of these poems: some on

PRINCIPAL THEME OF "FAUST" SYMPHONY.



classic subjects, as "Orpheus," "Prometheus"; some reflective, as "Les Préludes," or descriptive, as "Festal Sounds"; and some patriotic, as the "Battle of the Huns." Two symphonies, the "Faust" and the "Dante," are descriptive in character.

186. Vocal Works. Liszt's songs are highly dramatic, and written in the *durchkomponirtes* style, with rich orchestral accompaniment. Other works are for chorus with orchestra, or for men's voices alone. The religious compositions, including two masses, cantatas, psalms, and two oratorios, the "Holy Elizabeth" and the "Christus," are all strongly dramatic and supported by highly colored orchestration.

Summary

Mendelssohn, Schumann, and Chopin all accomplished their best work on the lines of the romantic school. While acknowledging the value of classic forms, each sought original channels of expression for more highly colored thought.

Mendelssohn, cultured and early matured, was a close student of the classics; but in his elfin music, his national coloring, and his landscape painting, romanticism abounds. His works have much smoothness, polish of expression and elegance of structure, with the occasional fault of mannerisms and monotonous rhythms.

Schumann was less finished in style, but more forceful and suggestive. His short and characteristic pieces are the most successful, as they are written in new forms, for the expression of original ideas. His orchestration is clumsy compared with that of Mendelssohn, but his songs are subjective and rich in accompaniment.

Chopin combined the passionate Polish nature with the elegance of the Parisian. Writing mainly for the piano, he developed technically and musically a new style of poetic expression.

The later romanticists developed "programme" music, which sought to portray a sequence of definite scenes or actions. Berlioz, the founder of this school, evolved a new style of orchestral color by which he expressed extreme emotional ideas, couched in peculiar melodies, rhythms, and harmonies. The titles given to his works were illustrated with great definiteness.

Franz Liszt was equally influential as player, teacher, conductor, and composer. For the piano he developed a new orchestral technique; and to the programme school he contributed the form of the symphonic poem, of which he wrote examples showing wonderful mastery of orchestration.

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Section 1

Biographies of Mendelssohn by Stratton and Lampadius.
Grove's Dictionary, article on Mendelssohn.
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Naumann, History, vol. 2.
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Upton, The Standard Oratorios; The Standard Symphonies.
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Section 2

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Reissmann, Life and Works of Schumann; other biographies by Maitland, Wasielewski and Patterson.
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Section 3

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Naumann, History, vol. 2.

BALTZELL, History, lesson 45.
DICKINSON, Study of Music History, chap. 32.
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LINA RAMANN, Franz Liszt, Artist and Man.
AMY FAY, Music Study in Germany.
WAGNER, Prose Works, vol. 3: article on Liszt's Symphonic Poems.
Article on Liszt by Saint-Saëns, in Century Magazine for February, 1893.
ELSON, Music Club Programs, chaps. 3 and 10.
HUNEKER, Liszt.

For all three sections, see PRATT's History, Part VIII, also MASON, The Romantic Composers.

CHAPTER IX

Opera in the Nineteenth Century

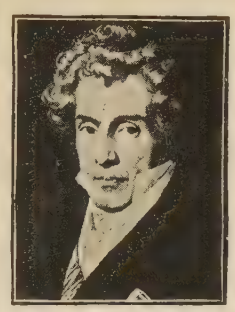
187. General Status. Italian opera became so trivial and conventional at the end of the eighteenth century that even its devotees lost interest in it. A salutary reaction began with the reforms of Gluck and the German developments under Mozart, Beethoven, and von Weber; but several phases had to be passed through before a more rational style was universally recognized. Here the eclecticism of the French taste made Paris the most fitting place for composers of other countries to exploit their individual ideas; and we find Italian and German musicians adopting Paris as their scene of activity, grafting the traditions handed down by Lully and Gluck upon their national styles, and displacing French musicians on the grand opera stage, who were thus driven to write chiefly for the opéra comique. We now proceed to discuss the results of these conditions.

Section 1

THE OPERA BEFORE WAGNER

188. Luigi Cherubini (1760–1842). A native of Florence, Cherubini became in later life a leading figure in French music, occupying an autocratic position for many years in Paris. His early education was gained in Italy, and, as he showed marked talent for composition, in the year 1778 he was sent by a patron to Bologna, where he studied strict contrapuntal principles under *Sarti*. The first of his long list of operas was written in 1780, in the Italian style.

Invited to London in 1784, he produced operas there, occupying for a year the position of composer to the king. After this, taking up his permanent abode in Paris, he gave his "Démophon" there, in 1788. In this he abandoned his former trivial style, and inaugurated the so-called "grand style," pompous and dignified, which he and his successors afterwards carried to great lengths. Becoming a conductor, he achieved fame with "Lodoïska," in 1791; and "Les deux journées," in 1800, definitely established him as the greatest living opera composer, a rank accorded him by Beethoven. Both this opera and his "Médée," which mark the climax of his powers, have tragic plots, but they are classed as "opéras comiques," on account of their spoken dialogue.



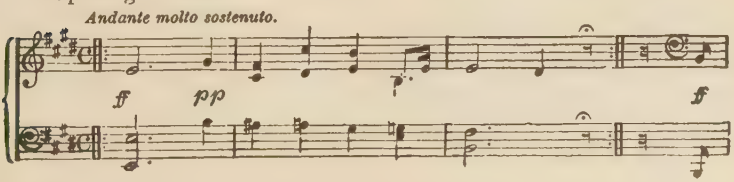
CHERUBINI

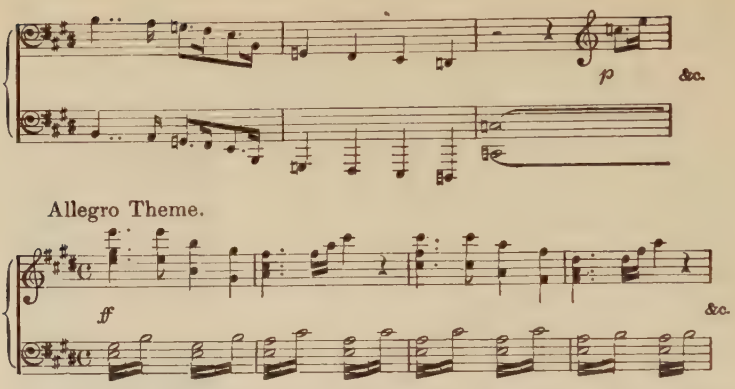
Cherubini was connected with the Conservatoire from its founding in 1795, although, since he incurred Napoleon's dislike, it was only much later that his talents received full recognition. Becoming director, in 1822, he filled the post for many years with energy and honor, and left an important theoretical treatise as the fruit of his teachings.

189. Cherubini's Style. He was a purist to the verge of pedantry, subordinating everything to intensity of expression. Thus his extreme formality sometimes produces stiffness, which is, however, counterbalanced by his fine lyric melodies. His orchestration is rich and grand in

THEMES FROM OVERTURE TO "LES DEUX JOURNÉES."

Opening Theme.





character, especially in the overtures, which are regarded as classics. Following Mozart rather than Gluck, he links classic idealism to the modern realism in a broad, vigorous style, which is free from mannerisms, and is especially displayed in his concerted movements and choruses.

190. Followers of Gluck. The Gluck traditions, which, as prominent characteristics, required five acts to each opera, with ballets in the second and fourth, and set numbers connected by stately accompanied recitative, were perpetuated by a number of following composers, of whom three deserve especial mention.

Gluck's pupil *Antonio Salieri* (1750–1825) was born in Italy, but spent most of his life in Vienna as court chapelmaster. Of his operas, three written for the Paris stage are best known:—"Les Danaïdes," "Les Horaces," and "Tarare." He numbered Schubert and Beethoven among his pupils.

Étienne Henri Méhul (1763–1817), born at Givet in France, was originally an organist. Coming under Gluck's influence at Paris, in 1778, he finally continued Gluck's work in his many operas and religious compositions. Taking his themes from real life, with a *penchant* for national coloring, he invested the opéra comique with serious aims.

His greatest work, "Joseph," written during the Revolution, is dramatic, sincere, and grand in manner, and is considered by the French as superior to Handel's works. He was fond of attempting original combinations and effects, which were not always successful, but nevertheless show much individuality. Like many other composers, he suffered from poor librettos.

Gasparo Spontini (1774–1851), an Italian who was born and died at Majolati, came to Paris in 1803, after winning successes in several Italian operas. There, finding little success with his early style, he cultivated the Gluck manner, and treated historic and heroic subjects with much pomp and splendor. His greatest triumphs were won with "La Vestale," "Ferdinand Cortez," and "Olympie." While acting as opera director at Berlin, his fame was eclipsed by the success of Weber's "Der Freischütz," and, disheartened by the loss of popular favor, he retired to Italy. Imperious and conceited as a man, he was yet a laborious writer. His instrumental work lacked variety, owing to the fact that his musical resources were not equal to the magnitude of his themes.

SPONTINI

191. Writers of Opéra Comique. As has been said, native Frenchmen attained success chiefly in this form. Four of these composers are especially noteworthy.

François Adrien Boieldieu (1775–1834), a native of Rouen, in 1800 became professor of piano playing at the Paris Conservatoire. He then wrote operas and piano pieces. His first operas, which culminated in "Le Calife de Bagdad," were tuneful, but light. After a sojourn in Russia he produced operas that were much more elevated in style and character, including "Jean de Paris," in 1812, and "La Dame Blanche," in 1825, of which the latter still survives. In these he combines dramatic utterance, piquant rhythms

which avoid the mere dance style, and sweetness of melody. His ensembles, especially, show individual treatment and organic unity.

Daniel François Esprit Auber (1782–1871), a thorough Parisian, was director of the Conservatoire in Louis Philippe's reign, and imperial chapelmaster to Napoleon III. Continuing the traits of Boieldieu, without his mastery of ensembles, he was distinguished by brilliancy in orchestration and sweetness of melody. His operas, many upon foreign subjects, include "Fra Diavolo," his most popular opéra comique, and "La Muette de Portici," also called "Masaniello." The latter was written for the Grand Opera House, and incited the revolution in Brussels in 1830. It is impetuous in feeling, introducing new choral effects, but the lightness of its melody is inadequate for the subject. Auber has been called the prince of opéra comique.

Louis Joseph Ferdinand Hérold (1791–1833), pupil of Méhul, is chiefly known for his "Zampa" and "Le pré aux clercs," the former being romantic in style and ably orchestrated.

Jacques François Halévy (1799–1862) wrote many opéras comiques and the historic grand opera "La Juive," dignified but dull.

192. Gioacchino Antonio Rossini (1792–1868). The decaying Italian opera was reinvigorated for a time by Rossini, who, by introducing new treatment of the old forms, and by the brilliancy of his style, brought it again to the fore. He was born at Pesaro of humble parents, whom he assisted at an early age by singing and playing the horn and piano accompaniments. Having learned at the Bologna Conservatory only enough counterpoint to enable him to write conventional operas, he proceeded to turn these out in great numbers. Much success was gained by his "Tancredi," an opera seria, in 1813, while in the opera buffa his best work was done in the witty and sparkling "Barber of Seville," which was

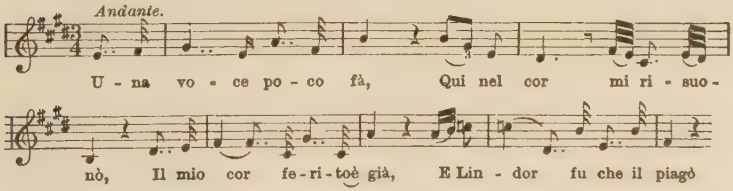
at first regarded as a failure. Mozart's influence was seen in his "Semiramide," produced in 1823; while his "Moses in Egypt" partook of the oratorio style.

ROSSINI

After visits to Vienna and London, he settled in Paris as director of the Théâtre Italien. His masterpiece, "William Tell," after Schiller's play, was brought out at the Académie de Musique in 1829. This was to have had four successors on similar subjects; but Rossini became so discouraged by the Revolution of 1830 and by Meyerbeer's growing ascendency, that, although he superintended productions of his operas, he wrote no more of them. His last years were spent at Passy, where he attracted a brilliant circle of artists and musicians, and loved to pose as a pianist.

Rossini's genius is especially displayed in his brilliant melodies and his concerted pieces and finales. He was the first to use the *cabaletta*—a virile quick movement—after

THEME FROM THE "BARBER OF SEVILLE."

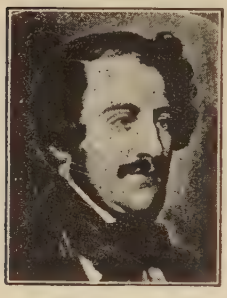


the *cavatina*, or lyric air; and he did much toward abolishing the senseless custom of improvising cadenzas by writing them himself, and insisting upon the use of his text. His fine instrumentation and choral treatment appear especially in "William Tell."

Rossini's church compositions all have the florid style of his operas, with little regard to the character of the words. His "Stabat Mater" and "Solemn Mass" are yet undiminished in popularity.

193. Rossini's Followers. The work of many of these, though popular, was mediocre. Two, however, deserve special study.

Gaetano Donizetti (1797–1848), an Italian, wrote sixty-five operas in both comic and serious style. Of the former, "Don Pasquale" and "La Fille du régiment" are nearly equal to those of Rossini; while of the latter, "Lucrezia Borgia" and "Lucia di Lammermoor," after Scott's story, are best known. Donizetti is brilliant in characterization, though the lightness of his melodies precludes great depths of passion. While his ensembles, such as the sextet in "Lucia," are highly effective, his orchestration is weak.



DONIZETTI

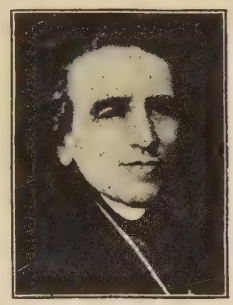
Vincenzo Bellini (1801–1835), also an Italian, composed only in the serious style. His melodies are merely lyric or elegiac, depending on the acting for dramatic effect, but their simplicity and sincerity make them touch the heart. In his most noted works, "La Sonnambula," "Norma," and "I Puritani," he rises to greater heights than Donizetti; yet Donizetti's works have retained their hold upon singers and the public, while Bellini's are now seldom heard.

BELLINI

The vocal character of the rôles in the operas of both these composers secured them immense popularity with singers; also, though their melodies were much adorned, this embellishment was generally subordinated to real feeling. Both adhered more strictly to Italian models than did Rossini.

194. Giacomo Meyerbeer (1791–1864). It was reserved for a German, however, to cater so to French taste as to win

the undivided admiration of French audiences. Originally named *Jakob Liebmann Beer*, this composer was born in Berlin, the son of a Jewish banker and a cultivated mother. He at first set out on the career of a piano virtuoso, studying with Clementi, playing Mozart's D minor concerto in public at the age of seven, and later becoming a pupil of the *Abbé Vogler* (par. 152). But, although he became an accomplished pianist, he longed for more extensive fields of achievement, and so attempted opera writing. Failing in Germany, he went to Italy, where, actuated by Rossini's influence, he produced successful but trivial operas. In 1826 he was invited to witness the production of his "Crociato" in Paris, where he afterward lived. Meyerbeer's most wonderful characteristic was his power of assimilating different styles; and the result of this was shown in the furore attending the première of his "Robert le Diable," in preparation for which he had studied French ideals assiduously. "Les Huguenots," which appeared in 1836, was slower in achieving success; but "Le Prophète," produced at Paris in 1849, met with instant approval. Meanwhile his fame was augmented by the appearance of his operas in Berlin, aided by the magnetic singing of *Jenny Lind* in the title rôles. Following these came the opéras comiques "L'Etoile du Nord," in 1854, "Le Pardon de Ploërmel" (Dinorah), in which he met the French in their own field with some success, and his "L'Africaine," labored on for twenty-five years and first performed two years after his death.

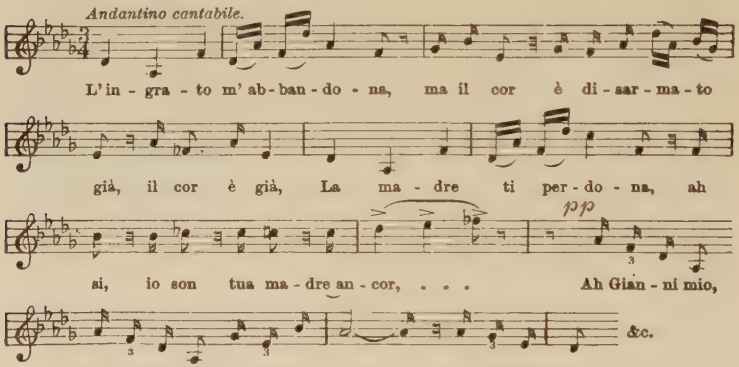


MEYERBEER

195. Meyerbeer's Style. With his brilliant gifts and painstaking, even laborious work, it was unfortunate that Meyerbeer's ideals extended only to effects. His noble thoughts were invariably burdened with claptrap accessories, in which

the glitter and tinsel abounding in scenery and orchestra fail to disguise his lack of sequence and unity. Yet he did much toward increasing facility in orchestral technique; in importing the romantic opera into France, in his "Robert"; in originating new elements of contrast, as between the

ARIA FROM "LE PROPHÈTE."


Andantino cantabile.
L'in - gra - to m' ab - ban - do - na, ma il cor è di - sar - ma - to
già, il cor è già, La ma - dre ti per - do - na, ah
pp
si, io son tua ma - dre an - cor, . . . Ah Gian - ni mio,
&c.
tua ma-dre io son, io son an - cor, io sono an - cor.

psalm-singing and the frivolous music in "Les Huguenots", and in demonstrating new stage effects, which involved a dramatic climax to each scene, however short. Of his operas, "Robert" is distinguished for its exuberance of style; "Le Prophète" is gloomy; "L'Africaine" is shadowy and poetic; but "Les Huguenots" strikes his highest level of achievement.

196. German Opera Composers. We have seen how the German opera sprang from the *singspiel*, and how Weber realized from this a truly national product. The characteristic of spoken dialogue was generally retained; even Spohr and Weber met with indifferent success when they eliminated this feature.

A number of composers followed in Weber's footsteps, some of whom attained considerable success. *Heinrich Marschner* (1795–1861) revelled in the supernatural, writing

melodiously and with rich orchestration. His "Hans Heiling" still survives in Germany. *Conradin Kreutzer* (1780–1849) wrote many operas in light vein, but with good concerted work, of which his "Nachtlager in Granada" is popular. *Lortzing* (1801–1851) wrote popular, tuneful, and well-contrasted operas, of which the "Czar and Carpenter" and "Der Wildschütz" are chief. His humorous orchestration was the prototype of that of Arthur Sullivan (par. 229). *Von Flotow* (1812–1883), whose opera "Martha" is well-beloved, wrote in light Italian style. *Otto Nicolai* (1810–1849) used a tuneful style and good orchestration in his "Merry Wives of Windsor."

The *singspiel* took the form of comic opera with such composers as *Johann Strauss*, *Carl Millöcker*, and *von Suppé*, while a higher form of opera has for its chief representative *Victor Nessler*, whose sentimental melody is displayed in his "Trompeter von Säkkingen" and "Rattenfänger von Hameln."

Section 2

RICHARD WAGNER, 1813–1883

197. Youth. Wagner, the great opera reformer of the nineteenth century, employed the accumulated resources of preceding composers to expound his individual ideas and theories, revolutionized the existing operatic style, and even put an indelible imprint upon all other forms of music. Born at Leipsic, he soon lost his father, who left a family of seven children, of whom Richard was the youngest. Two years later his mother married a Dresden actor and playwright named Geyer, who proved a good stepfather. He also died in 1821. In school at Dresden Richard was an excellent Greek scholar, becoming enthusiastic over poetry and the drama. His musical am-

WAGNER

bition was fired by the works of Weber and Beethoven. A prevision of the daring flights of his later life was already seen in an overture performed at a theatre in 1830, which astonished the audience by its continuous use of the drum. In the next year Wagner matriculated as a student at Leipsic University, where he seems to have been more interested in music than in other studies. At Leipsic he found a competent teacher in *Weinlig*, cantor at the Thomasschule, with whom he studied earnestly for six months. A symphony in C, afterwards lost, was given at the Gewandhaus concerts in 1833. About this time he wrote the libretto and part of the music for a tragic opera, "Die Hochzeit." He became chorus master, in 1833, at the Würzburg theatre, while there writing the words and music to a three-act romantic opera, "Die Feen." Acting as conductor of the Magdeburg theatre in the next year, he attempted a performance, which proved an utter failure, of an opera in two acts entitled "Das Liebesverbot," modelled after Shakespeare's "Measure for Measure," and constructed on the lines of Bellini and Auber. After this he went to Königsberg, where, in 1836, he married Wilhelmina Planer, an actress. Frustrated in the hope of securing a position at the Königsberg theatre, he next travelled to Riga in Russia. Here he met with more success. Fired with an ambition to try his fate in Paris, the Mecca of opera composers, he wrote his "Rienzi," on the grandiose lines of Meyerbeer, and set out for Paris in a sailing vessel. A voyage of nearly four weeks brought him to London, whence he went to Boulogne, where he met Meyerbeer, who gave him a letter to the director of the Paris Opéra. During his travels he heard the legend of the "Flying Dutchman," which he afterwards wove into the plot of an opera.

198. Paris and Dresden. At Paris Wagner met only rebuffs. His "Rienzi" was refused at the Opéra, and he was reduced to all kinds of hack work to procure a livelihood. Finally selling a French version of his libretto, the "Flying Dutch-

man," to the Opéra management, he retired on the profits to Meudon, to work out the words and music of a German version, of which he completed three acts in seven weeks. He was encouraged in 1842 by the success of "Rienzi" at the Dresden opera, and in 1843 he was appointed court chapelmaster there. During the six years spent at Dresden Wagner's labor was unceasing. He gave several performances of opera weekly, conducted the chapel music in a Catholic church, and directed many concerts, in which he brought out the Beethoven symphonies. Early in his stay his "Flying Dutchman" was produced, and evoked a storm of criticism, tempered by the praise of Liszt and Schumann. "Tannhäuser," brought out in 1845, excited even more opposition, being frowned upon by Mendelssohn, Spohr, and Schumann, and it reached its seventh performance with difficulty. The next year was disastrous. Publication was expensive, his political attitude made him enemies, and the press was severe. He worked on "Lohengrin," of which the finale to the last act was performed in 1848, and also began an opera, "Siegfried's Tod." Then, banished for his political opinions, he fled to Liszt at Weimar, who helped him out of the country.

199. Banishment. Coldly received at Paris, whither he went first, Wagner hastened with other refugees to Zürich in 1849. Here, in retirement, he wrote philosophical and polemical articles, and a drama for the Paris Opéra, which was refused. He now planned an ambitious enlargement of his original scheme in "Siegfried's Tod" to a cycle of operas which should illustrate the German mythological legends in the "Nibelungenlied." The prologue, "Das Rheingold," was written before 1854. "Die Walküre" was finished in 1856, and the first part of "Siegfried" in the following year. Meanwhile Liszt's production of "Lohengrin" at Weimar, though unfavorably received by musicians and the press, stirred the public, and attained popularity. Wagner was

invited to conduct the Philharmonic concerts in London, and was quite successful. Asked to write an opera for the emperor of Brazil, he finished his "Tristan and Isolde" in 1859, which, however, proved too difficult for the available singers. Another Paris campaign proved disastrous, through the cabals of enemies, but his views nevertheless won many adherents.

200. Later Life. Wagner was now permitted to re-enter Germany, where he was obliged to give concerts to relieve constant money troubles. Domestic difficulties, too, resulted in a separation from his wife; and "Tristan" was abandoned at Vienna after the fifty-seventh rehearsal.

In 1864, however, Wagner's fortunes suddenly changed for the better, when the young king of Bavaria, Ludwig II, became his stanch supporter. He invited Wagner to his court, where he became a naturalized subject. An immediate result was a superb production of "Tristan" in 1865, with the tenor Schnorr in the title rôle, and von Bülow as conductor. "Die Meistersinger" was given at Munich in 1868, and in 1870 Wagner married the former Madame von Bülow. The "Ring" was completed in 1874, and "Parsifal" in 1882. For the adequate production of these works Wagner evolved the ambitious scheme of having a special festival theatre constructed. The king was heartily in sympathy with the undertaking, but Wagner had incurred jealousies at court, and Ludwig dared not assume the responsibility of the expense to be incurred. So, with characteristic pertinacity, Wagner addressed himself to the nation at large, offering shares for sale. Furthered by numerous Wagner societies formed in other countries as well as in Germany, the project was consummated when the corner-stone of the new theatre was laid at Bayreuth in 1872. The fund, not yet complete, was increased by Wagner through numerous concerts, and by the remuneration received for his "Festival March," written for the Philadelphia Centennial Exposition. The final deficit was guaranteed by King Ludwig.

A festival held at Bayreuth in August, 1876, was the first of a series, including performances every year or two, which has since continued. Notwithstanding its musical success, the first festival left a heavy deficit, which Wagner gradually lifted by concert giving and the proceeds from operas produced elsewhere. His last work, "Parsifal," begun in his sixty-fifth year, was given at Bayreuth in the summer of 1882, when it had sixteen performances. He died in Venice and was buried at Bayreuth, where his grave is visited by the thousands of pilgrims to the festivals.

201. Wagner as Man and Artist. The virulent controversies which have been waged over his place as a musician, and have called forth the extremes of praise and vituperation, are now subsiding into a sincere recognition of his genius by all musicians, with a corresponding acknowledgment of his defects. Admiration for his work need not detract from the praise due to his predecessors, — Beethoven, Weber, Bellini, and others, — who made his achievements possible, and furnished an inspiration which he himself acknowledged.

The power of Wagner's personality appears not only in his works but in his whole life. It was a dogged battle against tremendous discouragements, in which undaunted perseverance and self-confidence alone won the final victory. Yet, like Beethoven, he was easily aroused and thrown into extremes of passion by trifling vexations. A portrait given by his brother-in-law is as follows:

"The double aspect of this powerful personality was shown in his face; the upper part beautiful with a vast ideality, and lighted with eyes which were deep, severe, gentle, or malicious, according to the circumstances; the lower part wry and sarcastic. A mouth cold, calculating, and pursed up, was cut slantingly into the face beneath an imperious nose, above a chin which projected like the menace of a conquering will."

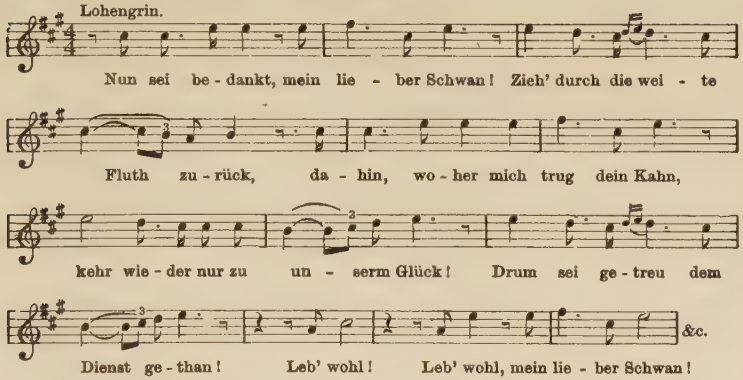
202. Theories. Wagner's contentions for the opera followed out the lines laid down by Gluck. According to his views, Beethoven, in his ninth symphony, had acknowledged that future musical development must call vocal music to the aid of instrumental. Pursuing the same logic, Wagner contended that all the arts should finally co-operate to produce a unit of emotional expression. As literature and music are most closely allied, he laid greatest stress upon their union; but in his festival theatre he attempted to add, as nearly equally important factors, action and scenic accessories. Thus dramatic truthfulness was his fixed aim, and in the end to secure this he entirely eliminated conventional musical forms, making the trend of the music depend upon the action, and adopting the *leitmotiv*, or descriptive musical figure, as a basis for coherency.

Regarding subjects, Wagner arrived at the theory in his later works that music should be employed only where words were inadequate, and that plots should be based not upon reason but upon the imagination and the emotions. Thus he abandoned themes like "Rienzi" and the "Flying Dutchman" in favor of mythological subjects involving allegorical and typical characters; and for these he employed a musico-dramatic language, intensified by stage effect.

203. Operas. "Rienzi," written as a bid for Parisian favor, is in direct imitation of the grandiose and spectacular style of Meyerbeer, with the conventional number of five acts, a number which was changed to three in succeeding operas. In "Tannhäuser," however, Wagner threw down the gauntlet by exploiting his new theories of continuous action. Yet fixed numbers are still present, as also in "Lohengrin." The latter, however, has more continuity and a psychological motive of action emphasized by characteristic themes. The tremendous task involved in the composition of the Nibelungen Cycle — "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung" — was made possible by a high

pitch of mastery over his subject, and a consistent adherence to his perfected theories. The fact that the operas were not composed in the order of their sequence made many incongruities inevitable, and dreary wastes of dialogue and

SWAN MOTIVE FROM "LOHENGRIN."

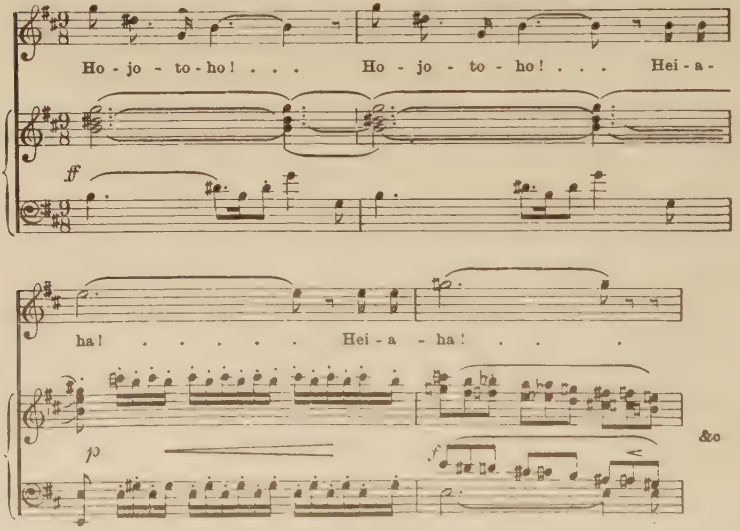

Lohengrin.
Nun sei be - dankt, mein lie - ber Schwan! Zieh' durch die wei - te
Fluth zu - rück, da - hin, wo - her mich trug dein Kahn,
kehr wie - der nur zu un - serm Glück! Drum sei ge - treu dem
&c.
Dienst ge - than! Leb' wohl! Leb' wohl, mein lie - ber Schwan!

soliloquy are involved. "Tristan," a tragedy of love and passion, is his most perfect and consistent work. The comic "Meistersinger," with self-abnegation as its motive, contains attractive characterization; while "Parsifal" is composed of a mixture of religion and mysticism.

204. Wagner's Music. In his fully developed operas Wagner employs music as a constant commentary on the text and action, and in so doing he makes the music depict the real feeling of the character, sometimes in opposition to the words uttered, as when hypocritical language is used. The melody, composed chiefly of *leitmotive*, each of which has significance, is carried by the orchestra. It is passed about from one instrument to another, its component bits connected by frequent modulations; and above this the singer musically declaims his thoughts, unfettered by fixed lines. The *leitmotiv*, generally short and simple, is capable of necessary variation in augmentation, diminution, inversion, and the

like, but is always recognizable. Its characterization may be imitative, as in the "Ride of the Valkyries," or suggestive, as with the eucharist in "Parsifal," or a simple philosophical conception. Sometimes it has an invariable harmonic or rhythmic form; but generally it is found altered in rhythm, harmony, orchestration, or structure; and sometimes it has a predilection for a special key.

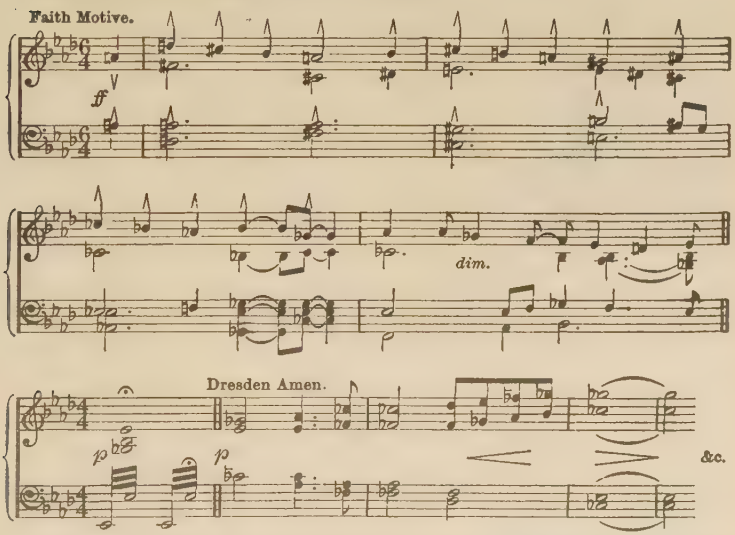
BRÜNHILDE'S CALL, FROM "DIE WALKÜRE."



The musical structure is founded on contrapuntal rather than harmonic lines, with a tonality that is fixed for definite or simple ideas, but which shifts continually for mystic or involved conceptions. The latter are also suggested in chromatic progressions and by the prevalence of dissonant chords, while the consequent absence of perfect cadences carries the thought on without interruption. Apparent harshnesses in the score are often lessened when the individuality of parts is made clear by the different timbres of the instruments. Wagner's orchestration involves no complicated methods, so

that sonority results from the perfect part-balance. His use of the brass instruments is to make them an equal factor with the strings and wood-wind, while new instruments appear, such as the *cor anglais* and *bass clarinet*. New effects are also introduced by the subdivision of parts, as of the violins in the Lohengrin prelude, and the three parts frequently given to flutes, oboes, clarinets, etc. Wonderful

THEMES FROM OVERTURE TO "PARSIFAL."



use is made of the individual tone colors in the presentation of the *leitmotiv*.

Preludes are used instead of overtures to prepare the mind for the scenes immediately following. Ensembles are rare, since Wagner considered them inconsistent with the action. In the voice-parts tricks of vocalization are not demanded, since the dramatic sincerity of the music calls rather for command over the emotional tone-coloring. Melodic ornamentation is rare.

The influence which Wagner has had can hardly be overestimated, and the bitter attacks upon his innovations have given place to a general acceptance of his style.

Section 3

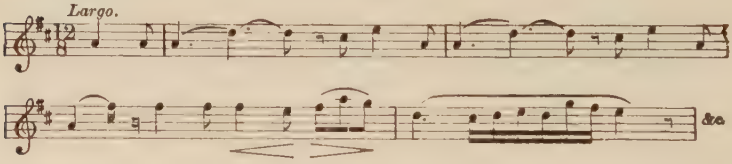
OTHER NINETEENTH CENTURY OPERA COMPOSERS

205. Giuseppe Verdi (1813–1901). The son of an innkeeper in the Italian town of Roncole, Verdi became an organist at ten years of age. After studying music at Busseto he was sent to Milan by a merchant who perceived his genius. There, entrance to the Conservatory being denied to him, he studied two years with *Lavigna*. Marrying and settling at Milan, he produced the opera "Oberto" in 1839; but soon after, disheartened by the loss of his family, he resolved to give up his chosen career. Fortunately, however, he became interested in a libretto that was offered him, and wrote several successful operas, of which "Ernani," in 1844, was the most popular. Although on conventional lines and thinly orchestrated, these yet

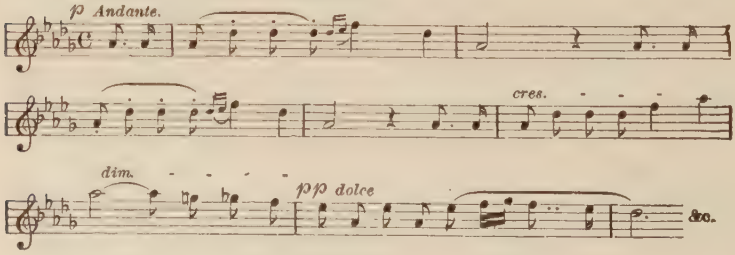
VERDI

A MELODY OF BELLINI'S COMPARED WITH ONE BY VERDI.

Bellini, Quartet from "I Puritani."



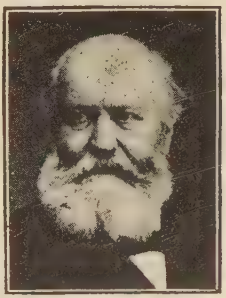
Verdi, Quartet from "Rigoletto."



struck a new note of dramatic power which steadily increased. His reputation spread to France and to England, where he was invited to conduct one of his operas. After a number of less important works, he brought out his great successes: "Rigoletto," in 1851; "Il Trovatore" and "Traviata," both in 1853; and the "Sicilian Vespers," at Paris, in 1855. All these show a decided growth in dramatic sincerity, so that Verdi was prepared by his own experiences and by his quickness in assimilating the new ideas of Wagner to write his maturest works, — "Aida" in 1871, "Otello" in 1887, and "Falstaff" in 1893. In these the orchestra is treated in a masterly manner, the recitatives are enriched, and formal melodies are less frequent. The excellent librettos to "Otello" and "Falstaff" were the work of *Boito* (1842–1918), himself the composer of "Mefistofele," produced in 1868, an opera of signal merit.

Verdi wrote over thirty operas, besides some church music which included his "Manzoni Requiem" (1874), a fine work in his later style, and the beautiful and melodious "Stabat Mater."

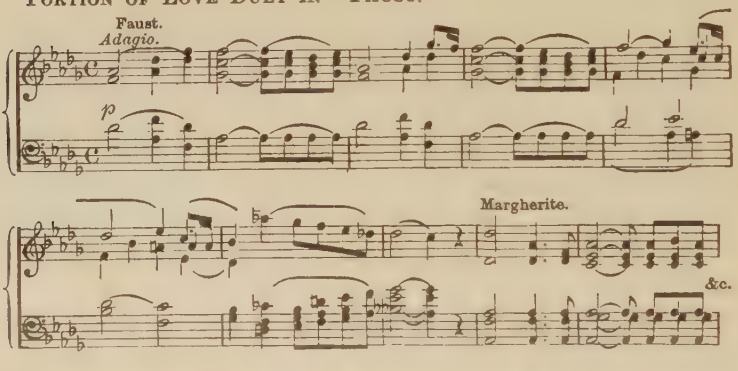
206. Charles François Gounod (1818–1893). A thorough Parisian, Gounod fed his early musical enthusiasm upon the works of Weber, Rossini, and especially Mozart. In 1836 he entered the Conservatoire, where he graduated with the *prix de Rome*. Repairing to Italy, he made there an exhaustive study of the works of Palestrina and Bach. On his return he studied theology for two years, finally, however, renouncing his intention of becoming a priest. His long period of silence was broken in 1861, when his "Messe solennelle," for chorus, orchestra, and organ, was performed in London. Two grand operas, which were produced at the Académie in Paris,



GOUNOD

were unsuccessful. These were followed by the opéra comique "Le Médicin malgré lui," a gem of refined setting, in 1858; and in 1859 his "Faust" was performed at the Théâtre lyrique. The latter, which firmly established his fame, won its way more and more into popularity. It appeared in 1869, with an additional ballet, at the Paris Opéra, where

PORTION OF LOVE DUET IN "FAUST."



it has since been performed a multitude of times. Its attractiveness comes from the ravishingly sensuous and vocal charm of its music, which, without resorting to the device of the Wagnerian *leitmotiv*, yet emotionally characterizes each person and scene, embracing varied and interesting recitatives between its charming solos and ensembles.

After the graceful and delicate comic opera "Philemon and Baucis," produced in 1860, Gounod wrote other grand operas, of which the most noted, "La Reine de Saba" and "Romeo and Juliet," are inferior to "Faust," by reason of their evident mannerisms. While in London, where he lived during the Franco-Prussian war, he founded the celebrated "Gounod Choir" and appeared in a number of concerts. Of his oratorios the "Redemption" was produced at the Birmingham festival in 1882, and the "Mors et Vita" in 1885. Through these Gounod came to occupy a position toward modern English music analogous to that formerly held by

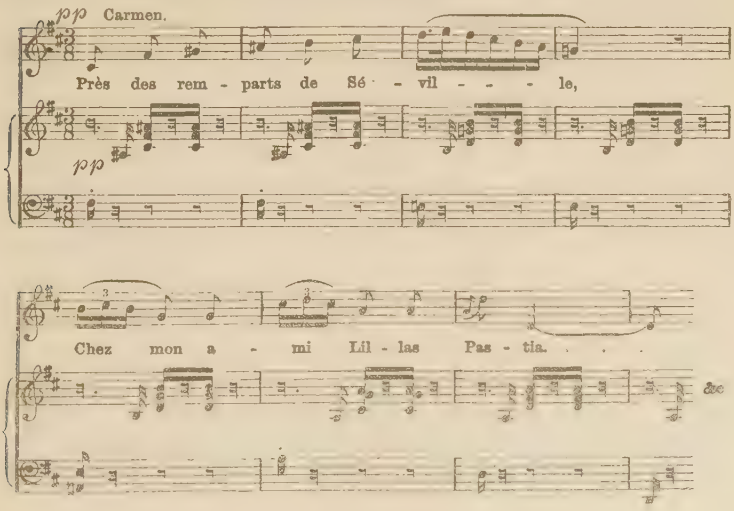
Handel and Mendelssohn, since he inspired a crowd of followers.

His religious music, though occasionally empty and inclined toward sentimentalism, yet contains rare melodies and grand climaxes. His orchestration has many mannerisms, such as his use of the harp, which tend to weaken it. Many tasteful and elegant songs came also from his pen.

207. Other French Composers. These accomplished work involving novelty and finesse of execution in their particular field, the opéra comique. Under Wagner's influence the style of Meyerbeer became less conspicuous, giving way to a more genuine spirit, while the prominence of the recitative caused the name of *opéra comique* to give place to that of *drame lyrique*. The following are the leaders:

Ambroise Thomas (1811–1896) entered the Conservatoire in 1828, winning the *grand prix*. From 1837 he wrote many operas, of which the principal ones are "Mignon" and "Hamlet," in style refined and melodious, though light.

SEGUIDILLA FROM BIZET'S "CARMEN."



From 1871 he was the director of the Conservatoire, succeeding Auber in the post.

Félicien David (1810–1876), revelled in the use of Oriental color, a characteristic exhibited in his symphonic poem "Le Désert" and his opera "Lalla Rookh."

Georges Bizet (1838–1875) wrote several operas, of which the last and greatest is "Carmen," produced in 1875. This contains strong Spanish color, brilliant orchestration, and sustained verve. He is the first Frenchman to show Wagner's influence.

The greatest work of *Edouard Lalo* (1823–1892) is "Le Roi d'Ys," intensely tragic in atmosphere. He also wrote excellent orchestral and chamber music.

Léo Delibes (1836–1891) wrote "Lakmé," an Oriental opera, in graceful and finished style. Typically French, he excels in ballet music.

Alexis Emmanuel Chabrier (1841–1894) wrote brilliant orchestral and chorus works, besides two operettas, two striking operas, and an unfinished opera, "Briseis."

Benjamin Godard (1849–1895) wrote clever piano pieces and eight operas, including "Jocelyn," "Le Dante" and "La Vivandière."

Jacques Offenbach (1819–1880) was the originator of the popular *opéra bouffe*. His keen and melodious music is displayed in many burlesque and satirical operas. The most pretentious of his works, "Les contes d'Hoffmann," is still deservedly popular. Many followers, among them *Audran* and *Planquette*, carried on his style.

Summary

In the first half of the nineteenth century the centres of operatic activity were France, Italy, and Germany. In Paris the chief composers for the Opéra were either Italians or Germans. Of the former, the purist Cherubini, and several of Gluck's followers, wrote in a formal and grandiose style,

until Rossini appeared to revivify Italian opera by the use of a number of devices which increased its dramatic effectiveness.

Rossini's popularity was eventually, however, overshadowed by that of the German Meyerbeer, whose laboriously written operas were a compendium of external, sensational effects, often degenerating to the level of clap-trap.

In Italy, Bellini and Donizetti wrote on Rossini's lines, in lyric rather than dramatic style, however, and with much genuine, attractive melody.

A number of Germans followed in the footsteps of Weber, mostly with semi-comic operas founded on the *singspiel*. No one attained the highest rank, however, until the advent of Richard Wagner, who, with indomitable perseverance under all sorts of difficulties, finally succeeded in overcoming the most virulent opposition, and establishing firmly his chief contentions. His most important theory asserted the unity of the arts, and the consequent interdependence of music and poetry. This he attempted to realize in his music dramas with mythological subjects, in which the *leitmotiv* heard continually in the orchestra comments upon the musical declamation. His bold flights of orchestral polyphony, and his invention of new material, immensely enlarged the resources of music.

Verdi, the Italian, lived a long life of continual progress from a light Italian style to a grandeur inspired by Wagner. His works are full of dramatic fire.

Many Frenchmen excelled in the field of opéra comique, which finally came under the influence of Wagner's style. Gounod's "Faust" and Bizet's "Carmen" have attained wide-spread popularity.

READING LIST

Section 1

Baltzell, History, lessons 23, 37, 38, 39.
Dickinson, The Study of Music History, chaps. 36, 37.

Apthorp, The Opera, Past and Present.
Streatfeild, The Opera.
Elson, Critical History of Opera.
Upton, The Standard Operas.
Annesley, The Standard Opera Glass.
Henderson, How Music Developed.
Grove's Dictionary, articles on the opera.
Naumann, History, vol. 2, chaps. 34, 36, 37.
Hervey, French Music in the Nineteenth Century.
Famous Composers and their Works, articles on Rossini, and others.
Elson, Music Club Programs, chaps. 3, 4.

Section 2

The Wagner literature is very voluminous and varied. Works suggested are only those considered most helpful.

Lavignac, The Music Dramas of Richard Wagner.
Henderson, Richard Wagner.
Finck, Wagner and his Works, 2 vols.
Newman, A Study of Wagner.
Newman, Wagner.
Krehbiel, Studies in the Wagnerian Drama.
Hadow, Studies in Modern Music, vol. 1.
Henderson, The Orchestra and Orchestral Music.
Weston, Legends of the Wagnerian Drama.
Parry, Art of Music, chap. 14.
Naumann, History, chap. 38.
Baltzell, History, lesson 40.
Grove's Dictionary, article on Wagner.
Books on the history of Opera cited under section 1.
Dickinson, Study of Music History, chap. 38.
Wagner, "My Life" (2 vols.), also other Prose Works and Letters.
Elson, Music Club Programs, chap. 2.
Lidgey, Wagner.

Section 3

Baltzell, History, lessons 39, 51, 52.
Dickinson, Study of Music History, chaps. 40, 41.
Books on the Opera cited under section 1.
Articles on the composers in Grove's Dictionary.
Crowest, Verdi.
Streatfeild, Masters of Italian Music; Modern Music and Musicians, chap. 16 (Verdi).

HERVEY, French Music in the Nineteenth Century.
PARRY, Art of Music, chap. 14.
Famous Composers and their Works, articles.
HUNEKER, Overtones, chap. 7.
ELSON, Music Club Programs, chaps. 3, 4.

For all three sections, see PRATT'S History, Parts VII and VIII.

TERPSICHORE

CHAPTER X

Other Nineteenth Century Composers

208. Sources. From the study of leading nineteenth century musicians it is evident that Germany maintained her supremacy, producing composers, writers on music, conductors, orchestras, and all kinds of musical institutions. Musicians of other nationalities, too, frequently studied in Germany, and became so grounded in German musical styles as to be classed ultimately with the musicians of their adopted country.

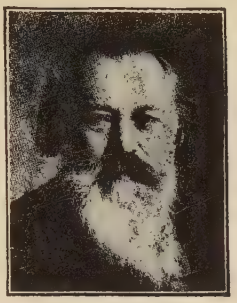
Others, however, of these students who had become fired with the enthusiasm grown from their intercourse with German composers and institutions, on returning to their own countries, sought to develop there new styles which should express the character of their own people. The result was a study of the scales, rhythms, harmonies, and melodies which had lain dormant among the peasant class for centuries, sometimes the undeveloped offspring of mediæval modes, which had survived in the folk-songs and popular dances. Thus exotic forms of music sprang to the fore, presented by composers animated by patriotic zeal, and enriching material which was in danger of becoming hackneyed. Bohemia, Scandinavia, and Russia contributed the largest share of the new ideas, and a number of musicians in these lands attained a high degree of excellence, giving an impetus to music study which is still active.

Section 1

MUSIC IN GERMANY AND BOHEMIA

209. Johannes Brahms (1833–1897). Born at Hamburg, the son of a double-bass player, Brahms, while a boy,

attained a mastery over the piano and musical theory, studying especially the works of Bach and Beethoven. During the years 1848–9 he appeared several times as a concert pianist. The following years, to 1853, were spent in study, after which he went on a tour with the violinist *Remenyi*, meeting Joachim, Liszt, and Schumann. The last-named heralded him in his paper as the coming musica prophet, and thus drew the eyes of the world upon him. After his first publications, which extend through opus 10 and are characterized by youthful exuberance, Brahms passed several years in a close study of the classics, only occasionally playing or conducting in public. In 1859 he performed his first piano concerto at Leipsic. The serenades for orchestra, op. 11 and 16, struck a note of strong individuality, while the "German Requiem," produced in 1868, established his fame. After 1862 he lived mostly in Vienna, spending most of his time in composition, and only rarely acting as pianist or conductor.



BRAHMS

210. Brahms's Work. An unfortunate circumstance in connection with Brahms was the position in which he was placed by the advocates of "absolute" music as their champion. In reality, his opposition to the "programme" school was more fancied than real, as he shows many of the traces of the modern spirit in his free use of materials. Like Bach, he lived a simple, unostentatious life, reflecting in his compositions a normal, genuine character. Though fond of folk-music, he could yet write works of unparalleled complexity; and the profound and reflective style of his greatest compositions is an evidence of the slowness with which he matured, causing him to delay until after the age of forty before writing a symphony. His wonderful complexity of structural work and his lack of tonal coloring sometimes

resulted in a dry, academic flavor. Nevertheless he revealed many new possibilities of classic form by employing old modes and thematic uses, and by revivifying old forms, especially that of the *variation*. Classed with Bach and Beethoven by von Bülow as one of the three great musical B's, he justified such an association by combining Beethoven's harmonic structure with Bach's interest in individual parts. In the use of melodies and rhythms he invented many novel and complex effects, sometimes thus again reviving old or disused methods.

211. Brahms's Chamber Compositions. These include works in nearly all forms.

Of piano works we note three sonatas and a *scherzo*, early and virile compositions which prefigure his later characteristics; short *ballades*, *caprices*, *intermezzi*, and *rhapsodies*, all of much individuality; the brilliant *waltzes*, opus 39; *studies* and *arrangements* demanding a powerful technique; *variations*, of tremendous difficulty; and two *concertos*, in D minor and B flat. They all abound in octaves, thirds, and sixths. The four-hand "Hungarian Dances" are popular.

Other chamber music, of all kinds, includes the famous piano quintet, opus 34. The four-movement form prevails in all these long works, while the developments are lengthy and complex, and the codas elaborate.

212. Brahms's other Compositions. His orchestral works include two spirited *serenades;* the brilliant *variations*, opus 56, which form nine tone pictures, ending with one which has the theme in the bass; and four symphonies, of which the second is most popular, and the fourth most learned. Innovations occur in these symphonies, like the substitution of an *allegretto* for the *scherzo* in the first and third. The orchestration, though masterly, is heavy. The "Academic Overture" is strong in thematic development.

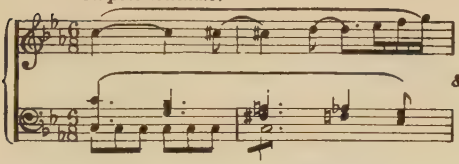
There are many chorus works of all kinds, of which the grand and imposing "German Requiem" is in cantata style.

THEMES FROM BRAHMS' FIRST SYMPHONY.

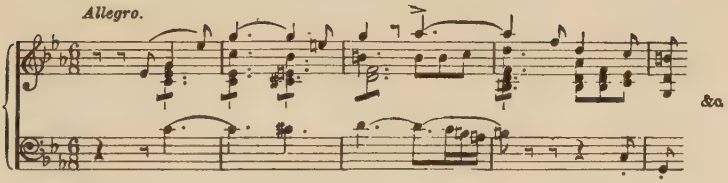
First movement.

Introduction.

Un poco sostenuto.

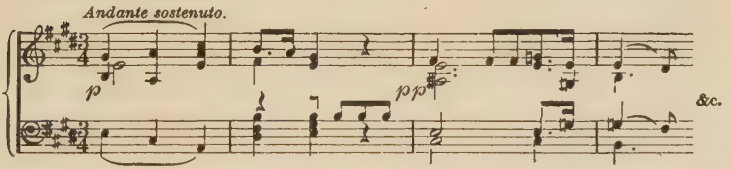


Allegro.



Slow movement.

Andante sostenuto.



Brahms' songs, about two hundred in number, weld closely words and accompaniment, displaying much melodic beauty and rich harmony. Love themes predominate, while many songs are in the folk-manner form.

213. Instrumental Writers. *Robert Volkmann* (1815–1883) wrote in a melodious and musicianly style. *Joseph Rheinberger* (1839–1901), who held important positions at Munich as teacher and conductor, produced much chamber music, and twenty organ sonatas, which are melodious but sometimes dry. *Anton Bruckner* (1824–1896) stands midway between classicism and the new school, and shows in his nine symphonies a wealth of melody and greatness of thought which are marred by a lack of coherency. He was powerfully affected by Wagner's work. *Woldemar Bargiel*, a follower

of Schumann, and *Salomon Jadassohn*, a professor at the Leipsic Conservatory, have written in large forms worthily, but have opened no new paths.

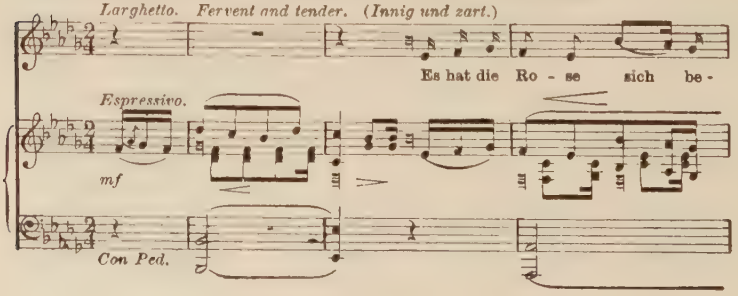
214. Song Writers. *Carl Loewe* (1796–1869) attained a high degree of perfection in his thrillingly dramatic *ballads*.

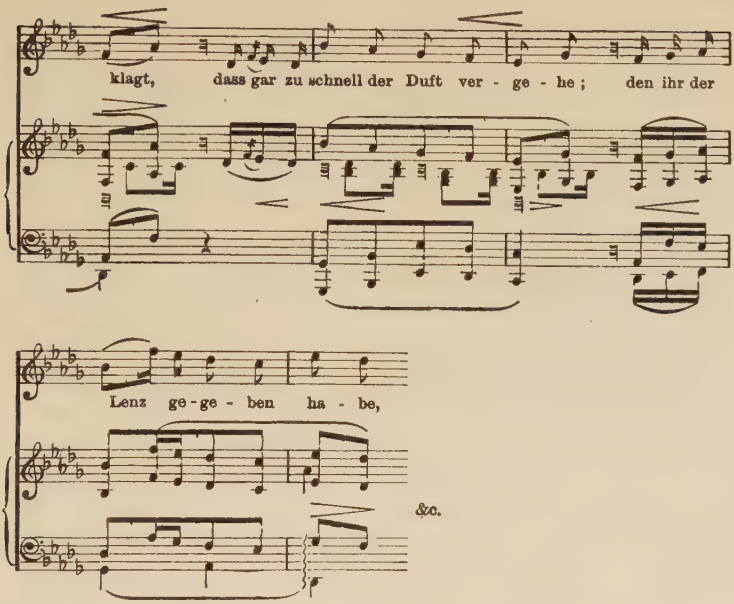
Robert Franz (1815–1892), the greatest lyric writer since Schubert, was, like him, slow to be recognized by his countrymen. Finally becoming deaf and paralyzed, he was only rescued from abject poverty by the subscriptions of his admirers, many of them in other nations.

Franz based his works on the classics, of which he was a close student. This is instanced in his writing "additional accompaniments" to the works of Bach and Handel. The result was especially shown in the accompaniments to his songs, which are composed of melodically flowing parts, contrapuntally treated. Above these the melody, of a declamatory character, is intended to portray intimately the subjective moods which Franz was so skilful in treating. The personal character of his works, which caused Liszt to call him a "psychic colorist," makes him most successful with themes like love and nature, cast in simple strophic forms. While, with his

FRANZ

THE ROSE COMPLAINED (Es hat die Rose sich beklagt).





classic tastes, he makes frequent use of old church modes and the chorale style, modernisms, such as emotional modulations and broken chords assimilated by the pedal, are likewise often found. He used little verbal repetition, and strenuously objected to the transposition of his songs to suit varying voice-ranges. By no means their least attractive features are the charming postludes appended to complete the meaning. Altogether Franz's finesse of execution resulted in an unusually large proportion of really fine songs.

Franz Abt (1819–1885) wrote many songs in a light and tuneful manner. His part-songs are especially popular.

Adolf Jensen (1837–1879), who led a life of poverty and ill health, wrote a hundred and sixty songs. The earlier of these were love songs, and the later, produced after he had embraced Wagner's opinions, took on a more dramatic style. The smooth and vocal melodies of these songs are supported by difficult and characteristic accompaniments. Jensen's

piano works are mostly in the form of short songs without words.

Eduard Lassen (1830–1904), who was born in Copenhagen, and became Liszt's successor at Weimar, wrote many dramatic songs, besides more elaborate compositions, including operas.

215. Music in Bohemia. Bohemia, "the land of harp players and street musicians," is renowned for the natural musical gifts of its inhabitants, which appear in its striking folk-music. During the eighteenth century strolling musicians were found everywhere; each village had its native band; and the private establishments of the nobility, like that of the Esterhazys, were of a high order. In Prague, the musical centre, composers like Gluck, Mozart, and Weber found true appreciation when other lands were oblivious of their merits. It was not till the middle of the last century, however, that Bohemia produced composers of lasting fame.

216. Friedrich Smetana (1824–1884). Smetana, the first great Bohemian musician, was a fine pianist, a pupil of Liszt. After serving for some time in various musical posts, notably as opera conductor at Prague, he became afflicted with a growing deafness which eventually unbalanced his mind, and caused his death in an insane asylum. He wrote a number of operas, of which his "Bartered Bride" is best known; also considerable chamber music, as well as symphonies and symphonic poems. His style is intensely dramatic, showing the influence of the new school.

SMETANA

217 Antonin Dvořák (1841–1904). Dvořák was thoroughly a peasant by birth, his father serving as an innkeeper and butcher at Mühlhausen, Bohemia, where the composer

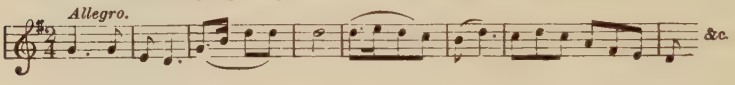
was born. Although his father intended him to follow his own trade, the boy became a musical enthusiast, following in the wake of every strolling musician who visited the town, and thus becoming saturated with the national folk-style. Taught by a schoolmaster to sing and play the violin, he also studied harmony and the organ, copying dance music from the score. In 1857 his father sent him to Prague, where he entered a school for organists. There he fell into poverty, and was obliged to do all kinds of odd jobs in orchestras; but attracting the attention of Smetana, he was befriended by him, and began to write serious music, studying the classics assiduously. In 1862 his first string quartet was written; and in 1873 he was made organist at St. Adalbert's church, with a salary of sixty dollars per annum, on the strength of which he married. His hymn for chorus and orchestra, "Heirs of the White Mountain," performed at local concerts, brought him into notice; and, applying for help to the Ministry of Education at Vienna, he finally received a stipend. Brahms found a publisher for some of his works. His "Slavonic Dances" made him famous. Liszt secured a performance of his works, and he was invited to England after his "Stabat Mater" had been produced in London. There his "Spectre's Bride" was written for the Birmingham festival of 1885, and the oratorio "St. Ludmila" for the Leeds festival in the following year. He was made Doctor of Music at Cambridge in 1891, shortly before this having become a Professor of Music at the Prague Conservatory, which he left to become director of a conservatory in New York, at a salary of $15,000 a year. But his love of home made him abandon this post after a few years, and he returned to Prague, where his opera "Armida" was unsuccessfully performed shortly before his death.

DVOŘÁK

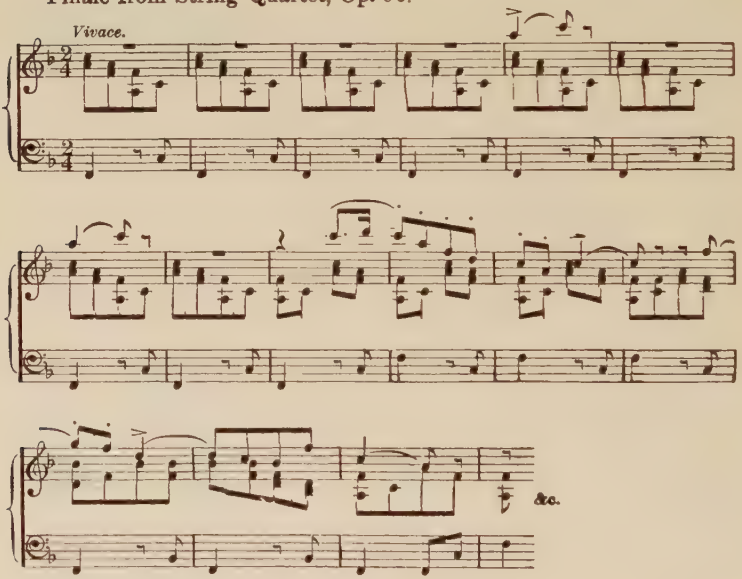
218. Dvořák's Character and Works. Dvořák was at heart always the simple-minded peasant, fond of home and domestic ties, and undaunted by failures. With a nature quick to recognize what was best in all forms of his art, he was especially fond of folk-music, and by the frequent use of

TUNES IN NEGRO STYLE EMPLOYED BY DVOŘÁK.

Theme from Symphony "From the New World."



Finale from String Quartet, Op. 96.



folk-tunes did much toward perpetuating national styles. Yet while he welcomed with enthusiasm even the work of itinerant musicians, he was an unflagging student of the classics, notably the works of Mozart, Beethoven, and Schubert. The warmth of his imagination, his chromatic style, and keen sense of form, especially fitted him for orchestral writing and in this direction his works, which belong to

the "absolute" school, are distinguished by glowing color, perfect naturalness, abrupt, daring modulations, and marvellous rhythmic flow of parts. The rapidity of his writing and his prodigality of resources are evidenced in his many compositions, which include for orchestra overtures, the "Slavonic Dances and Rhapsodies," symphonic poems, and five symphonies, of which the opus 95, "From the New World," provoked much discussion in America on account of its reminiscences of negro melodies. Other compositions were many pieces of chamber music, several unsuccessful operas, cantatas, an oratorio, the "Requiem Mass," a "Stabat Mater," and many solo and part songs.

Section 2

MUSIC IN THE NORTHERN COUNTRIES

219. Scandinavian Music. The rich store of northern folk-music was first revealed by such native singers as *Jenny Lind* and *Christine Nilsson.* Most of the melodies are short, and upon repetition adopt a quicker rhythm.

Denmark was the birthplace of Bach's great predecessor, Buxtehude. In the nineteenth century *J. Hartmann*, director of the Copenhagen Conservatory, won the name of "father of Danish music." The first great composer, however, was *Niels Wilhelm Gade* (1817–1890), who was born at Copenhagen. Brought up to his father's trade of making musical instruments, after a desultory musical education he joined the Royal Orchestra. A prize offered by the Musical Union of Copenhagen was won in 1841 by Gade's opus 1, an orchestral overture. "Echoes from Ossian." This, as well as his first symphony, was played at Leipsic by Mendelssohn, who afterwards became his firm friend. Gade succeeded Mendelssohn as

GADE

conductor of the Gewandhaus concerts. In 1848 he returned to Copenhagen, acting as organist and conductor, and finally becoming court chapelmaster there.

Gade belonged to the Romantic-Classic school, and though a follower of Mendelssohn, was not simply his imitator. The northern flavor of his melodies, his chaste style, and absence of bombast unite to produce quite original effects. He was a fluent writer for orchestra, leaving eight symphonies. His choruses, songs, and piano pieces are of great merit.

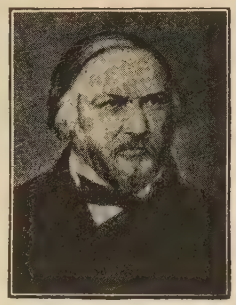
In Sweden and Norway most of the important composers are still living. *Ole Bull*, the distinguished violinist, did much for Norwegian music during the last century, as did *Halfdan Kjerulf* (1815–1868), who was born in Christiania, studied in Leipsic, and afterwards devoted himself to composition. His songs were introduced by *Jenny Lind*, *Sontag*, and others. Like his short piano pieces, they are strongly national and musically refined.

220. Music in Russia. The exotic characteristics of the border countries — the use of antiquated modes, the mingling of tonalities, strange and varied rhythms — are lavishly displayed in the mass of folk-music in Russia. It tends to extremes of savage gaiety and profound melancholy; and embraces martial and festival tunes, cradle songs, and the lyrics of the peasants which they sing while at work. Church music, too, savors of the national taste for strong color. Purely vocal in character, it is impressive in its arrangement of parts, by which upper and lower voices double each other in the octave, and by its use of an additional sub-bass voice.

Italian opera was introduced in 1737, and enjoyed uninterrupted popularity until it was out-rivalled, after 1800, by French opera. The national enthusiasm for music also attracted many foreign artists, who found their talents appreciated, especially at Petrograd. It was not, however, till the first of the nineteenth century that a definite attempt was made by native composers to employ the resources of

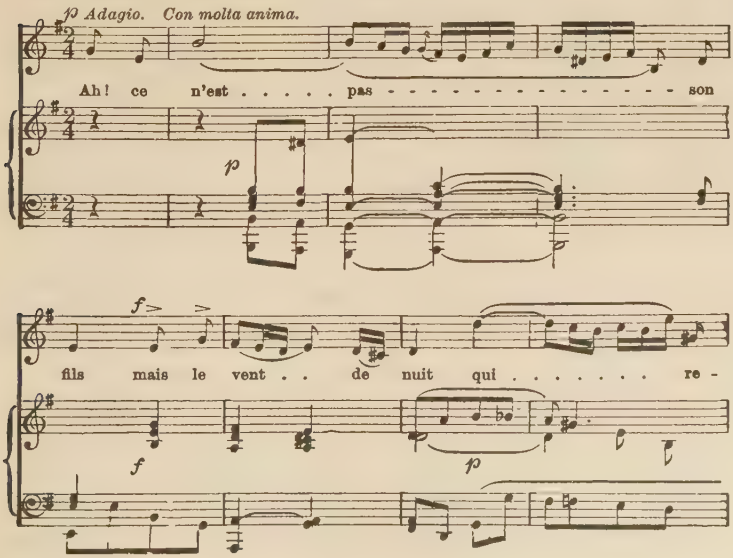
the national music for the development of a Russian school. Since then progress has been remarkable, and has resulted in the infusion of a new and stirring element into musical composition.

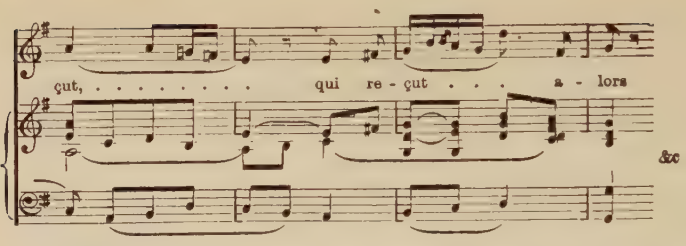
221. Michael Glinka (1804–1857). Glinka may be considered as the father of this movement. Educated at Petrograd, he studied the piano with *John Field* and *Charles Mayer*. He afterwards became a confirmed invalid; and though he occupied for a time an official position at Petrograd, he travelled largely in quest of health, remaining for some time in Paris, where he became interested in Berlioz's work. A close student of Russian folk-song, Glinka employed his grasp of it, as well as his mastery of melodic and harmonic



GLINKA

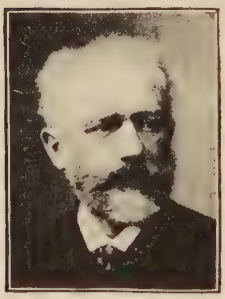
SONG FROM "LIFE FOR THE TSAR."





combinations, in the composition of many large works. These included chamber and orchestral productions and operas, of which "Life for the Tsar" and "Ruslan and Ludmilla" convincingly reflect the national life.

222. Peter Ilyitch Tchaikovsky (1840–1893). The Russian whose fame has been the most far-reaching, however, was Tchaikovsky. Born in the Ural district, the son of a mining engineer, he began to play the piano at eight. When ten years old, he entered the School of Jurisprudence at Petrograd. Graduating from this in 1859, he became a clerk in the first division of the Ministry of Justice. His musical enthusiasm still continued. He studied the piano, and became especially interested in the work of the Italian opera composers, notably Bellini, and also cultivated Mozart's works. His serious study of music, however, began in 1861, when he entered the theory classes of *Zaremba*, who received in 1862 a professorship at the new Conservatory of Petrograd, which Tchaikovsky accordingly entered as student. Here he also studied composition with *Anton Rubinstein*, graduating with honor in 1865. Appointed Professor of Harmony in the Moscow Conservatory in 1866, he labored unceasingly for some years. In addition to his academic duties, he produced a number of unsuccessful operas and wrote critiques for Moscow

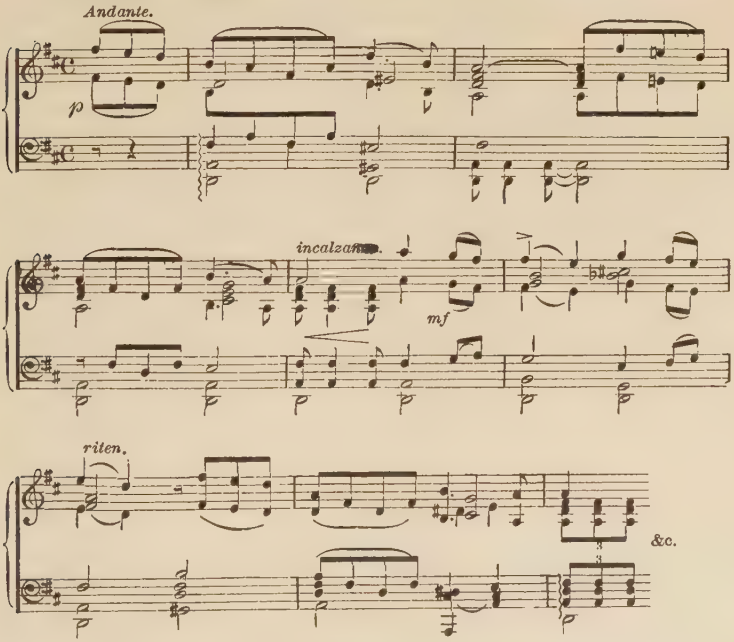


TCHAIKOVSKY

papers. Hard work, combined with troubles over an unhappy marriage, caused a nervous breakdown in 1877, after which he lived in retirement, except during a few tours in which he acted as orchestral conductor, visiting the United States in 1891. Morbidly sensitive throughout his life, he became more and more subject to fits of extreme depression in later years. He died in Petrograd of cholera.

223. Tchaikovsky's Works. Tchaikovsky is best known for his orchestral works, which include six symphonies, seven symphonic poems, four suites, several overtures, and smaller

THEMES FROM TCHAIKOVSKY'S "SYMPHONIE PATHÉTIQUE," No. 6.
From first movement.



pieces. Especially fine are his two piano concertos, while other instrumental compositions include a variety of chamber music. The vocal works embrace songs and choruses, as

well as eleven operas which have not been heard to a great extent outside of Russia, and three ballets.

Tchaikovsky's intensely emotional, sometimes morbid, nature appears in all his compositions; yet his thorough musicianship always keeps control over these tendencies, and gives a perfectly articulate structure to his works, which are unified by powerful polyphony. While the minor mode predominates, riotous moods are frequent, and his vivid climaxes are rich in melody and orchestral color.

224. The Glinka School. Both Rubinstein and Tchaikovsky were reproached with ultra-German tendencies by a coterie of cultured amateurs, most of whom belonged to the aristocratic class. While basing their theories on dramatic sincerity in the opera, these men condemned equally the emptiness of Italian opera and Wagner's transference of the chief melody into the orchestra. The highly colored style of their works savors frequently of the barbaric, and is well adapted for programme music. Of the five leaders, two completed their work in the nineteenth century. These were: *Alexander Borodin* (1834–1887), a physician and scientist, who wrote large and complicated works bristling with bold dissonances, and enjoyed a close friendship with Liszt; and *Modeste Moussorgsky* (1839–1881), who lived a Bohemian life, interrupted by several government positions, and wrote music which, though "weird and formless," yet contains effective and original melodic work.

Section 3

MUSIC IN FRANCE AND ENGLAND

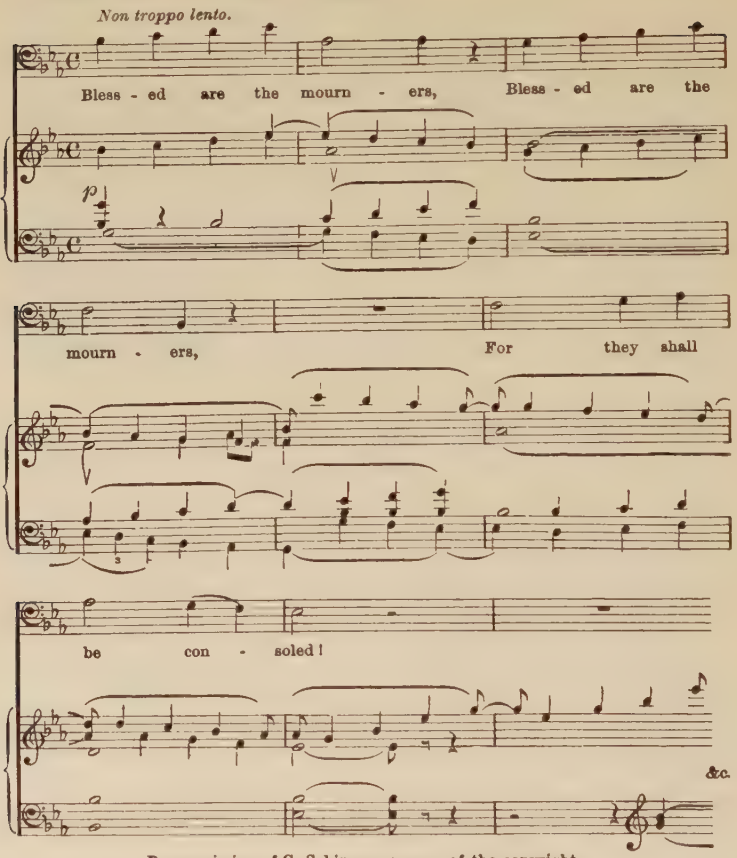
225. César Franck (1822–1890). The chief labors of French musicians of the nineteenth century were in the field of opera, and have thus been discussed. A composer, however, whose work was in marked contrast to that of other Parisians of his day was *César Franck*. Franck was

not strictly a Frenchman, since he was a native of Liège, Belgium, but he became a pupil of the Paris Conservatoire at fifteen. This he left in 1842, and after staying two years in Belgium, he spent the entire remainder of his life in Paris, occupied in an unflagging round of lesson-giving, composition, and organ playing at the church of St. Clotilde. In his simple, frugal life and his lack of public recognition he reminds us of Bach. The enthusiasm which he impressed upon his pupils inspired them with a filial affection which caused them to give him the name of "Pater Seraphicus." Contrasting with the age in his unquestioning piety and idealistic trend of thought, he sacrificed everything to genuine expression. The chief of his works, of which the greatest were written late in life, is his "Beatitudes," in oratorio form. This was not performed till a year after his death. Two other oratorios, a number of songs, and three operas, are included among his other vocal compositions. His orchestral works include symphonic variations, a great symphony in D minor, and symphonic poems, of which "Psyche" introduces vocal numbers. His chamber music embraces a violin sonata, three great chorales for the organ, and some piano music.

FRANCK

226. Franck's Compositions. These have as basis a pure polyphony, written in a grand "cathedral style," and differ from Bach's in their continual use of chromatic progressions. A mystic by nature, Franck invests his music with a rich and blended polyphonic background, from which snatches of melodies continually emerge. Definiteness and conventionalism are sedulously avoided by the use of unexpected turns of melody and harmony. Spiritual unrest is indicated by unusual progressions, while the avoidance of formal harmonic structure gives at times an inarticulate effect. Franck's

THEME FROM THE "BEATITUDES."



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harmonies are full, and his rhythms are lacking in sprightliness. As a whole his music is introspective, impersonal, and vague, yet imbued throughout with loftiness of spirit.

227. English Music. The tendency of composers to sink their originality in the imitation of leaders — Handel, Mendelssohn, Gounod — has already been commented upon. A general dryness of style resulted, which made the period up

to the middle of the nineteenth century comparatively uninteresting. English *ballad operas* (par. 81) occasionally attracted popular favor, especially those written by *Michael William Balfe* (1808–1870), an Irish opera singer of whose long list of operas only the well-known tuneful "Bohemian Girl" survives. A peculiarly English form of vocal music was the kind of harmonic motet called the *glee;* and at convivial meetings every one was expected to carry his part in the ensemble of these compositions. Many church composers wrote in a solid style which smacked of pedantry, among them *Sir John Goss* (1800–1880) and *Henry Smart* (1813–1879), a melodious writer.

228. Sir William Sterndale Bennett (1816–1875). This composer, the most notable in England in the early nineteenth century, was a choir singer as a boy, and entered the Royal Academy of Music in 1826. So promising was his genius, revealed in a piano concerto written at sixteen, that he was sent to Leipsic for study by the house of Broadwood. There he became intimate with Mendelssohn and Schumann, winning laurels both as a composer and as a pianist. On his return to England he labored long for the promotion of English music as conductor, professor at Cambridge, and director of the Royal Academy of Music, in which last position he was particularly successful. While shining as a pianist, he also wrote many choral, orchestral, and piano works which displayed a polish suggestive of Mendelssohn, as well as considerable originality. His cantata, "The Woman of Samaria," is especially melodious.

229. Other English Composers. *Sir George A. Macfarren* (1813–1887) was a prolific composer of operas and oratorios, which are solid in construction but dry in style.

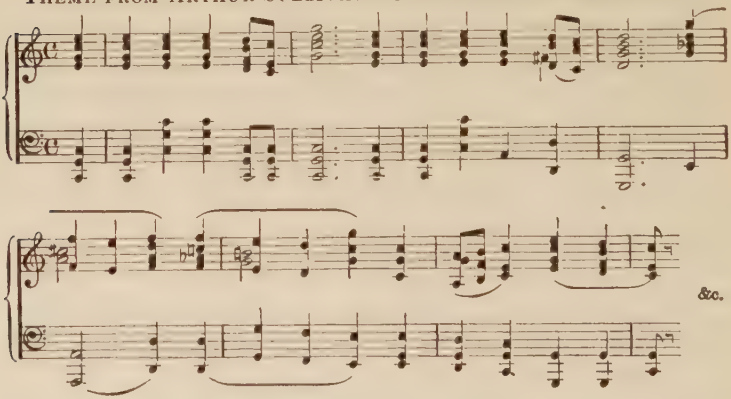
Sir Joseph Barnby (1838–1896) was prominent as organist and conductor, leaving many excellent anthems and other choral works, of which a fine sample is the cantata "Rebekah."

Sir John Stainer (1840–1901), for many years organist at St. Paul's, London, was well known as the author of valuable text-books and composer of impressive anthems.

Sir Arthur Seymour Sullivan (1842–1900), the son of a clarinet player and teacher, began his musical career as a choir boy in the Chapel Royal at London; entered the Royal Academy of Music on the recently founded Mendelssohn scholarship, in 1856; and became a student at the Leipsic Conservatory in 1858, where he remained three years, and wrote his music to Shakespeare's "Tempest." This composition established his fame in England, and he passed the remainder of his life in London, filling a number of important musical positions, and also occupied as organist, conductor, and composer. Of many important compositions we notice his anthems and cantatas, especially the "Prodigal Son"

SULLIVAN

THEME FROM ARTHUR SULLIVAN'S OVERTURE "IN MEMORIAM."



and the "Golden Legend"; his oratorio, "The Light of the World"; orchestral music incidental to several of Shakespeare's plays; and his popular comic operas, which began

with "Cox and Box," and embraced his great successes written with the collaboration of W. S. Gilbert in mock heroic vein. The bright, healthful, and humorous orchestration of these operettas shows his mastery over instrumental combinations and form, while their diversity and aptness of rhythm and melody are conspicuous. A grand opera, "Ivanhoe," displays musicianly work, but did not add materially to his fame.

Section 4

PIANISTS AND VIOLINISTS

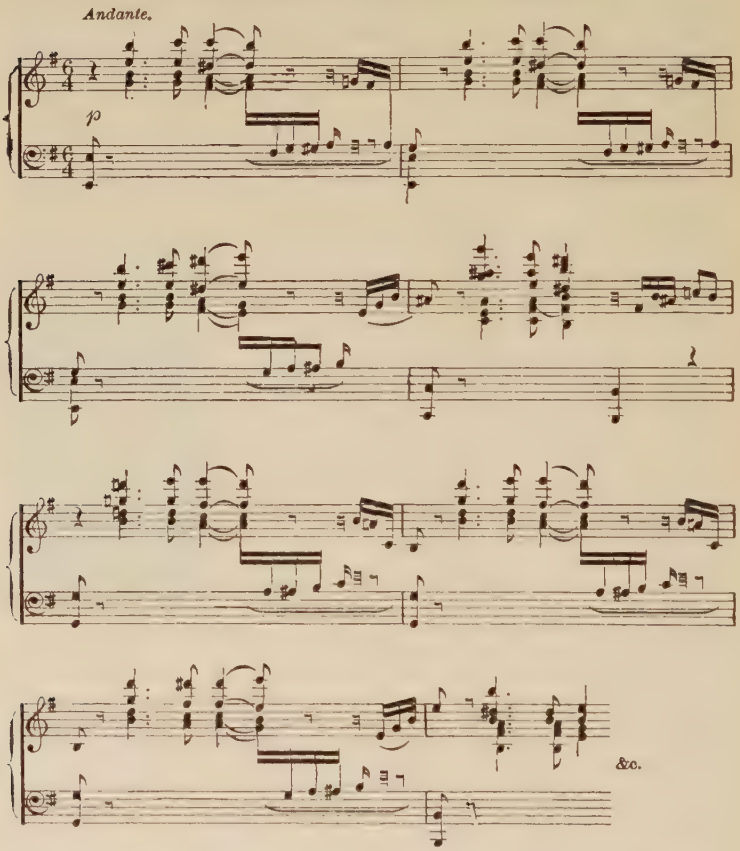
230. Anton Rubinstein (1830–1894). Rubinstein ranks with Liszt as one of the greatest piano virtuosi of the nineteenth century. He was born in Russia, and was recognized as a prodigy while a boy at Moscow. At ten he went upon a concert tour, which was interrupted for a course of study in Germany, rendered somewhat difficult by his lack of pecuniary resources. In 1854 he set out upon the remarkable series of concert tours which extended over a number of years, and during which he electrified audiences everywhere by his wonderfully emotional style of playing. These tours were interrupted by the task which he undertook of founding the Conservatory of Petrograd in 1862, for which he obtained the money by private solicitation and concert giving. His directorship of the conservatory paved the way for brilliant musical work and a large coterie of distinguished pupils. His final pianistic accomplishment was the playing of seven historical programmes, which required tremendous musical and technical ability. These he successfully performed in all the chief cities of Europe.

RUBINSTEIN

Rubinstein is considered by his countrymen more German

than Russian as a composer. In this capacity he produced many works with interesting and original ideas, but lack of concentration and polish. These include symphonies, of

THEME FROM RUBINSTEIN'S THIRD PIANO CONCERTO.



which the "Ocean Symphony" is the chief of his orchestral works, but is seldom performed on account of its great length; chamber music, including many characteristic piano pieces; and a number of operas and oratorios which did not attain success.

231. Other Pianists. *Ignaz Moscheles* (1794–1870), the friend and teacher of Mendelssohn, became very popular as a teacher at the Leipsic Conservatory, where many considered him Mendelssohn's superior. Of his many compositions few now survive, save his collection of musical études, opus 70.

Sigismund Thalberg (1812–1871) was the greatest pianist before Liszt, whom he rivalled in Paris. He exploited every known effect of virtuosity, excelling in left-hand technique, octave playing, and singing tone.

Ferdinand Hiller (1811–1885) was born at Frankfort of a Jewish family. A man of culture, he imbibed a classic taste as a pupil of Hummel, and afterward became a follower of Mendelssohn. Distinguished as a pianist, he was for many years chapelmaster at the Cologne Conservatory, and was a prolific composer in all forms, writing elegant and flowing melody.

Adolf von Henselt (1814–1889), another Hummel pupil, was a native of Bavaria who spent most of his life as court pianist at Petrograd. In his piano compositions, which include études and a concerto, he expresses his poetic temperament by full, sonorous harmonies. These are produced by long finger stretches which exhibit technical requirements that make him a connecting link with Liszt.

Stephen Heller (1815–1888) was born at Pesth, but spent most of his life at Paris, where he was celebrated as a teacher, and writer of graceful, refined piano works.

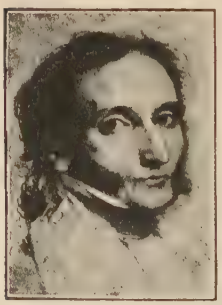
Joseph Joachim Raff (1822–1882), born in Switzerland, was a musician of learning who began his career as a schoolmaster. A friend of Mendelssohn, and later of Liszt, he wrote works covering a wide range, from the classic to the ultra-modern, and including many piano pieces, chamber music, and ten symphonies in sonata form but programme style. Of these "Im Walde" and "Lenore" are best known. They are of unequal merit, though effectively orchestrated.

Hans von Bülow (1830–1894) accomplished much in the

advancement of the educational side of music by his work as pianist, conductor, and critic, in the course of which he brought much neglected music and many unknown aspirants into notice. His tremendous technique and objective style of playing were displayed in many concert tours. A friend and pupil of Liszt, he at first espoused the cause of Wagner, but afterwards joined the Brahms party.

232. Violinists. Many of these united virtuosity to ability as composers, thus practically demonstrating their development of the technical resources of their instrument. A connecting link between the old and new schools was *Giovanni Battista Viotti* (1753–1824), who was born in Italy, but spent much time in Paris and in London, where he died. Viotti played with a singing style which he inherited from the old Italian violinists, and was the first to adopt the perfected *Tourte* bow. He left twenty-nine concertos, of which the twenty-second is the most popular. All of them were written in an extended sonata form.

Of Viotti's many pupils the most noted were *Pierre Rode* (1774–1830), who wrote ten concertos and twenty-four standard études; and *Pierre Baillot* (1771–1842), noted as a teacher and writer of the treatise "L'Art du violon." Baillot's pupil *Habeneck* became a renowned teacher, counting among his pupils *Alard*, teacher of *Sarasate*, and *Léonard*, teacher of *Marsick*.



PAGANINI

The most renowned virtuoso of the century, however, was *Niccolò Paganini* (1782–1840), who for many years was the reigning sensation throughout the civilized world on account of his extraordinary feats of dexterity, his novel and original violin effects, and his singular and magnetic personality. Born at Genoa, he lived through a succession of amazing triumphs, developing such char-

acteristics in violin virtuosity as Liszt was afterwards inspired to attempt for the piano.

The French school, founded by Viotti, was carried on by the Belgians *De Bériot* (1802–1870) and *Henri Vieuxtemps* (1820–1881). The former's "Airs variés" and concertos, though melodious, have a pronounced Italian tendency toward triviality; while the latter, though inclining toward bombast in his works, was superior as a performer and composer. De Bériot had many distinguished pupils at the Brussels Conservatory.

The Norwegian *Ole Bull* (1810–1880) was a self-taught violinist who did much through his popularity as a player to further the cause of his country's music.

In Leipsic *Ferdinand David*, the pupil of Spohr, founded a school based on French technique joined to careful musical judgment. His principles were perpetuated by the school founded at Vienna by *Joseph Boehm* (1795–1876), the teacher of *Ernst* (1814–1865) and of *Joseph Joachim* (1831–1907). The last two have written compositions of a Hungarian flavor; and Joachim especially did much to emphasize the serious musical side of playing as opposed to mere virtuosity.

Summary

In Germany, Johannes Brahms, adopted as the champion of "absolute" music, wrote in a profound style which united the polyphony of Bach with the harmonic structure of Beethoven, and enriched classic forms with new features of rhythm, melody, and model treatment. Many other Germans, who carried out Teutonic ideals in their works, wrote in the larger forms; while a group of song writers, including Brahms, Franz, and others, increased the power of intimate emotional expression by unifying accompaniment, melody, and words.

Other nations, hitherto unknown in the higher musical forms, now began to form national schools under competent leaders, such as Smetana and Dvořák in Bohemia, Gade

and Kjerulf in Scandinavia, and Glinka, Rubinstein, and Tchaikovsky in Russia.

In France, composers devoted their work mainly to the opera, except in the case of César Franck, whose compositions are characterized by a mystic chromatic style, and whose influence as a teacher was far-reaching.

English church composers wrote music of solid merit, but, especially in the first half of the century, it was inclined toward pedantry. The spontaneity of Arthur Sullivan's music, particularly displayed in his comic operas, is an instance of the growth in originality among the later composers.

Many pianists and violinists developed virtuosity to an amazing extent, leaving the results of their work in numerous compositions, of which their études have chiefly survived.

READING LIST

Articles in "Famous Composers and their Works" cover much of the music of this period. See also PRATT'S History, Part VIII.

SECTION 1

MASON, From Grieg to Brahms, articles on Brahms and Dvořák.
EVANS, Johannes Brahms.
J. L. ERB, Brahms (The Master Musicians).
MASON, From Grieg to Brahms, articles on Brahms and Dvořák.
PARRY, Art of Music, chap. 13.
FINCK, Songs and Song Writers.
DICKINSON, Study of Music History, chaps. 39, 42.
BALTZELL'S History, lessons 47, 49, 55.
HADOW, Studies in Modern Music; articles on Brahms and Dvořák.
HUNEKER: Mezzotints; The Music of the Future.
ARTHUR ELSON, Modern Composers of Europe, chap. 4 (Dvořák).
STREATFEILD, Modern Music and Musicians, chap. 17 (Brahms).
ELSON, Music Club Programs, chaps. 2, 10.

SECTION 2

BALTZELL, History, lesson 51.
DICKINSON, Study of Music History, chap. 42.
NEWMARCH, Borodin and Liszt.
NEWMARCH, Tchaikovsky, his Life and Works.
Biography of Tchaikovsky by his brother Modeste, translated by Newmarch.
EVANS, Tchaikovsky.

HUNEKER, Mezzotints (Tchaikovsky).
STREATFEILD, Modern Music and Musicians, chap. 18 (Tchaikovsky).
ELSON, Music Club Programs, chaps. 7, 9, 11.
MONTAGU-NATHAN, Glinka.
Ibid., Moussorgsky.
CALVACORESSI, Musorgsky.
NEWMARCH, The Russian Opera.

SECTION 3

DICKINSON, Study of Music History, chaps. 40, 43.
MASON, From Grieg to Brahms, article on César Franck.
HERVEY, French Music in the Nineteenth Century.
J. F. MAITLAND, English Music in the Nineteenth Century.
WILLEBY, Masters of English Music.
HENDERSON, Modern Musical Drift.
ELSON, Music Club Programs, chaps. 3, 5.
D'INDY, César Franck.

SECTION 4

BALTZELL, History, lessons 47, 48.
Histories of Piano Playing and Piano Music by Bie, Weitzmann, and Fillmore.
FERRIS, Violinists and Pianists.
STOEVING, Story of the Violin.
EHRLICH, Celebrated Violinists.
HART, The Violin and its Music.

CHAPTER XI

Recent and Contemporary Composers

233. Existing Conditions. We have now to consider those composers whose work either has been completed in the twentieth century or is still in progress. The lack of necessary time-perspective makes a final judgment of their achievements impossible; and we are therefore confined to a summary of their surroundings and aims.

Never were radical tendencies so pronounced as at present: many so-called "ultra-modernists," indeed, seem determined to cast aside all the fruits of accepted tradition. The leadership of Germany has been successfully challenged by a number of enthusiastic composers in other nations who have refused to be longer fettered by Teutonic ideals, and have supplanted these by theories more in consonance with their own individualities or racial traits.

Section 1

MUSIC IN CENTRAL EUROPE

234. Germany: Richard Strauss (1864–). Strauss, the most prominent figure among present-day German musicians, is a native of Munich, where his father was a horn player in the court orchestra. With the precocity of genius he played the piano at four, and began the study of theory in 1875, under the court chapelmaster Meyer. A number of works written before 1884 show markedly the influence of the classicists, especially Mozart. In Meiningen, where he attracted the notice of von Bülow, he succeeded the latter for a short time as conductor. An Italian journey in 1886 inspired his first distinctive work, an orchestral fantasy *Aus Italien*. Then, openly an adherent

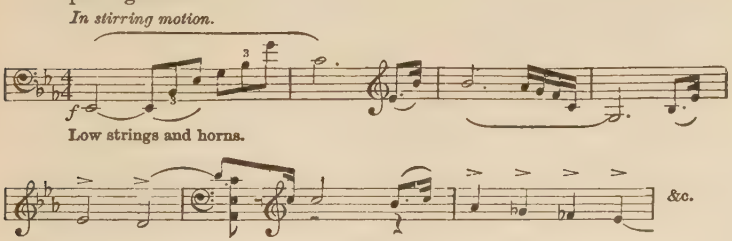
of the program school, he served three years as conductor of the Munich opera, followed by five years of similar employment at Weimar. During the years 1889–90 he produced three important symphonic poems: "Macbeth," "Don Juan" and "Tod und Verklärung". An extended southern journey in 1892 resulted in his opera "Guntram." Shortly afterwards he married Pauline de Ahna, an opera singer. From 1894 to 1898 he was court chapelmaster in Munich, also touring as conductor in European cities. In 1898 he became conductor of the Royal Opera in Berlin, since when he has again proved an able propagandist for his own works in Europe and the United States.

STRAUSS

235. **Strauss's Orchestral Works.** As a rule he makes use of an augmented orchestra, which includes any instrument that his subject seems to demand; and for this orchestra he writes in

THEME FROM "HELDENLEBEN."

Opening theme.

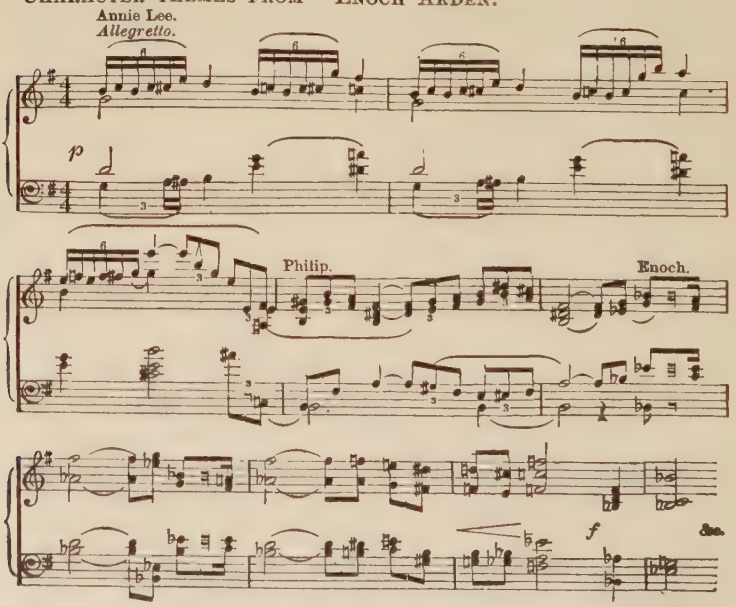


a manner that shows his mastery of the technical possibilities of the instruments, which he treats in new combinations, part-divisions and solo effects. In his search after realistic expression he does not hesitate to represent the ugly as well as the beautiful; and in his polyphonic complexities he often employs cacophonous dissonances. His themes, too, which range from the suave to the repellent, are woven into the texture with great dexterity.

To his symphonic poems he assigns no definite program, leaving details to the hearer's imagination. The "Aus Italien" is composed of four tone-pictures, emotionally depicting Italian scenes. In the three succeeding symphonic poems he abandons all pretence of classic form, producing an immense emotional climax in "Macbeth," a picture of pessimism in "Don Juan," and describing a sick man's fevered dreams, his death and apotheosis in "Tod und Verklärung."

In his next work, "Till Eulenspiegel," he humorously portrays the madcap pranks of a legendary rogue. Next he dives into Nietzsche's philosophy with his "Also sprach Zarathustra." "Don Quixote" pictures the doughty knight in a series of free variations, each representing an adventure. Autobiography is said to underly his "Heldenleben" (Hero's Life) and his "Symphonia Domestica"—a description of domestic life. The "Alpen-symphonie" (1915) again shows his mastery of elaborate technic.

CHARACTER THEMES FROM "ENOCH ARDEN."



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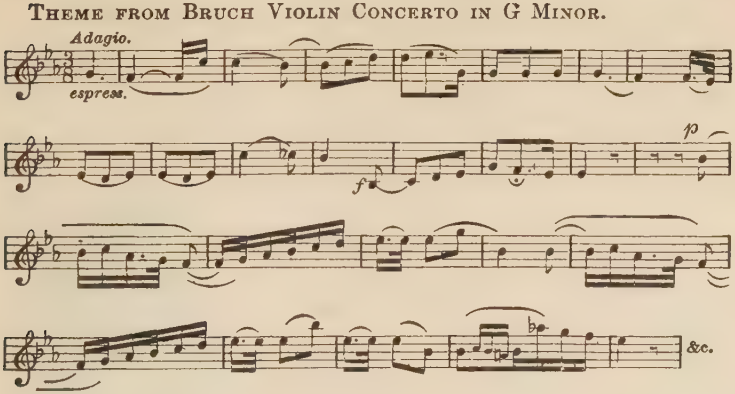
286. Strauss's Other Works. After *Guntram*, his next opera was the vivacious Feuersnoth (1901). "Salome" (1905), with its repellent plot, was even surpassed in the savage realism of "Elektra" (1909). A lighter vein appears in the Mozartian "Der Rosenkavalier" (1911), and in "Ariadne auf Naxos," which employs an orchestra of but thirty-six players, together with piano and solo violin. Later works are the ballet "Josefs-Legende" (1914) and the mystical opera "Die Frau ohne Schatten" (The Woman without a Shadow) (1919).

Strauss's songs, of which the earlier ones are the best, are characterized by melodic beauty and highly-colored accompaniments. The piano music to Tennyson's "Enoch Arden" is particularly suggestive and beautiful. Choruses and chamber works are also from his pen.

237. Instrumentalists in Germany and Austria. *Max Bruch* (1838–1920), of Cologne, has written three symphonies, and broad, emotional works for the violin, of which his three

THEME FROM BRUCH VIOLIN CONCERTO IN G MINOR.



concertos and a serenade are especially noteworthy. Several operas are unimportant; but his epic choral works, such as "Fair Ellen," "Odysseus," and the oratorio "Arminius" are tuneful and dignified.

Gustav Mahler (1860-1911), a Bohemian of Jewish parentage, came under Bruckner's influence as student at the Vienna Con-

servatory. After serving as conductor in several cities and for ten years as director of the Vienna Court Theatre, he came to New York as first conductor at the Metropolitan Opera, in 1907, two years later exchanging this post for the conductorship of the New York Philharmonic Society. He died in Vienna as the result of too strenuous work.

MAHLER

Mahler wrote ten symphonies, (the last incomplete), several involving the use of voices, and all showing contrapuntal expertness and a brilliancy of orchestration, which, however, fails to redeem the many dull stretches. An example of their mammoth proportions is found in the eighth, which demands a thousand performers for its rendition.

Hugo Kaun (1863–) lived in Milwaukee as teacher and conductor from 1887 to 1902, afterward returning to Berlin, his birthplace. His many elaborate works include the symphonic poems *Minnehaha* and *Hiawatha*. *Felix Weingartner* (1863–), of Dalmatia, succeeded Mahler at the Court Opera of Vienna and has travelled as "guest" conductor. His operas, symphonies, etc., show Wagnerian affinity. *Georg Schumann* (1866–), of Saxony, sides with the more conservative composers in his instrumental works. *Sigismund von Hausegger* (1872–), of Graz, has written symphonic poems, choruses, etc., in Wagnerian idiom. *Max Reger* (1873–1916), of Bavaria, was a prolific composer of instrumental music, which, despite its marked originality and technical skill, is often "overloaded with contrapuntal complexities" and chromatic vagaries. *Bruno Walter* (1876–), of Berlin, distinguished as conductor both abroad and in this country,

REGER

which he visited in 1922–3, has written two symphonies, chamber music, etc.

A leader of the radical forces is *Arnold Schönberg* (1874–), of Vienna, noted as teacher in Berlin and Vienna and writer of a book on harmony, the principles of which are consistently violated in his astonishing compositions. A "prophet of atonality," he sets at defiance all laws of form and dissonance in his works, the ingenuity and colorful style of which are marred by stark ugliness. New combinations are his particular hobby, as in his "Gurrelieder," scored for five solo voices, a reciter, two choruses—of eight and twelve parts respectively—and 114 orchestral parts! His melodrama "Pierrot Lunaire" is a setting of twenty-one short poems for small orchestra and reciter, who half declaims and half sings the words. The oratorio "Jacob's Ladder" is a later work.

SCHÖNBERG

A pupil of Schönberg, *Egon Wellesz* (1885–), is a worthy champion of the former's cause in his chamber music and his mystic, Oriental opera "Princess Girnara." Other Schönberg followers are *Alban Berg*, writer of symphonic orchestral and chamber works, and *Anton von Webern*, who favors short forms and expressive *pianissimo* effects.

238. Opera Composers in Germany and Austria. The Wagnerian traditions influenced many composers in greater or less degree. *August Bungert* (1846–1915), born at Mülheim-on-Ruhr, attempted two colossal opera-cycles on Homer's Iliad and Odyssey with but indifferent results. Of the operas of *Ignaz Brüll* (1846–1907), of Moravia, who was an able pianist and teacher in Vienna, "Das goldene Kreuz" won continental popularity. *Cyrill Kistler* (1848–1907), of Augsburg, wrote a list of music dramas led by *Kunihild* (1884).

Immense popularity was attained by the fairy opera "Hänsel und Gretel" (1893), composed by *Engelbert Humperdinck* (1854–

1921), who was closely connected with Wagner's work, and who applied the latter's use of *leit motiven* to folk-song melodies. His "Die Königskinder," produced as a complete opera at New York in 1910, was also favorably received. Others of this group are *Wilhelm Kienzl* (1857–), with his "Kuhreigen" (New York 1913); *Hugo Wolf* (1860–1903), distinguished as song-writer, with his opera "Der Corregidor;" and *Eugen d'Albert* (1864–), a Germanized Scotchman, noted as piano virtuoso as well as composer in large forms, especially of operas, of which his "Tiefland" (1903) and "Tote Augen" (1916) are best known.

WOLF

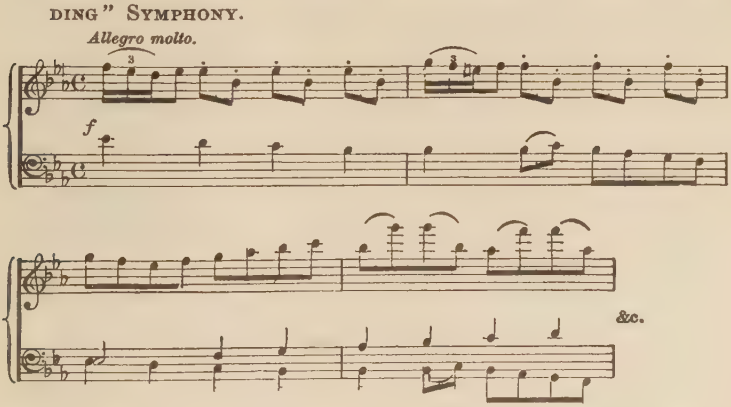
The next younger group begins with *Max Schillings* (1868–), born in Rhenish Prussia and now director of the Music Academy of Berlin. Of his four operas, all of Wagnerian traits, the last, "Mona Lisa" (1915, New York 1923) has won popularity despite its morbid and sensational plot. *Hans Erich Pfitzner* (1869–) has also written four operas, of which his "Palestrina" (1916) has received high encomiums. *Leo Blech* (1871–), whose humorous one-act opera "Versiegelt" pleased New York in 1912, is a pupil of Humperdinck and a popular conductor. *Julius Bittner* (1874–), the Viennese composer, has written operas that are "racy of the soil" and of engaging melodies. *Franz Schreker* (1878–), born in Monaco but identified with Vienna, has written operas —"Der Schalzgräber" and "Die Gezeichneten" are conspicuous—in which Wagner's ideals have been reversed by giving to the singers, rather than the orchestra, the burden of the melody. Modern harmonic effects and a new and peculiar employment of the strings are found in his orchestral scores.

SCHREKER

Walter Braunfels (1882-), of Frankfort, is the composer of the operas "Prinzess in Brambilla" (1909) and "Ulenspiegel" (1913), also of orchestral music, songs, etc., in advanced modern style. *Paul Hindemith* (1895-), also of Frankfort, where he is musical director, is writer of music of "immense power, of gaiety, of fury, superb as to technic." Of his operas, "Saint Susanna" and "Murder, the Hope of Women," each of one act, have proved particularly impressive. A precocious protégé of Richard Strauss, *Erich Korngold* (1897-), born in Brünn, has written instrumental works of lavish coloring. Of several operas, his "The Dead City" (given in New York in 1922) has achieved considerable success.

289. Hungary, Roumania, Bohemia and Switzerland. *Karl Goldmark* (1830–1915), a skilful violinist and pianist, wrote orchestral music including the "Sakuntala" overture and the

THEMES FROM LAST MOVEMENT OF GOLDMARK'S "RUSTIC WEDDING" SYMPHONY.



"Rustic Wedding" symphony, also operas, of which "The Queen of Sheba" is best known. His themes are vivid and sensuous, while his orchestration is smooth and refined.

National characteristics of rhythmic verve and rich coloring are prominent in the works of modern Hungarians. *Ernö Dohnányi* (1877–), of Pressburg, a remarkable pianist, shows the influence of the German romanticists, especially of

Brahms and Strauss, in his instrumental works. *Béla Bartók* (1881–) is leader of a group who are seeking to emphasize the original Magyar folk-music, as distinguished from its perverted version conveyed by the gipsies and employed by Liszt.

BARTÓK

Bartók's own compositions are on radical lines. Others of similar aims are *Zoltán Kodály* (1883–) and *Ladislaus Lajtha* (1891–).

In Roumania, *Georges Enesco* (1881–), conductor, composer and virtuoso violinist, has done much to further musical progress. He has written in most of the large instrumental forms, besides violin and piano pieces and songs.

In modern Bohemia (Czechoslovakia) *Josef Suk* (1874–), violinist and conductor, has written symphonies, symphonic poems, chamber music, etc.

Switzerland is represented by *Hans Huber* (1852–), who has written successfully in nearly all forms; *Émile Jaques-Dalcroze* (1865–), born of French parents at Vienna but early identified with Geneva, whose system of "Eurhythmics" is widely known, and who has written operas, chamber music, songs, etc., often based on the traits of Swiss music; *Ernest Bloch* (1880–), whose "rich, vigorous, passionate temperament" is felt in his compositions, which often, as in his *Trois Poèmes juifs* for orchestra, are based on Hebrew themes and ideals; and *Arthur Honegger* (1892–), one of the French "six" (page 261), whose "Horatius Triumphant" for orchestra is an illustration of his brilliant, though cacophonous music.

240. **Poland.** The capricious rhythms and *rubato* style which voice themselves here in the leaping mazurka and the stirring polonaise have been exploited by a number of composers, beginning with Chopin. Poland is especially the land of pianists, of whom *Carl Tausig* (1841–1871) was a favorite pupil of Liszt.

Moritz Moszkowski (1854–), born in Breslau, is of Polish

descent. After a career as concert pianist and teacher, he settled in Paris in 1897. He has written elegant and pianistic piano pieces and larger works, including an opera, a symphonic poem and a piano concerto.

MOSZKOWSKI

Ignace Jan Paderewski (1860–), born in Russian Poland, was a student and then teacher in the Warsaw Conservatory. His life since 1887 has been a series of triumphal tours that have established his fame as king of pianists. As a result of his patriotic efforts he was premier of Poland 1919-20. His compositions, which are not numerous but of marked individuality, include the opera "Manru" (1901; New York 1902); a symphony in B minor, of which the three published movements commemorate Poland's struggles; and popular piano pieces.

PADEREWSKI

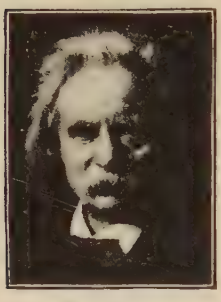
The *Scharwenkas, Philipp* (1847–1918) and *Xaver* (1850–), both expert pianists, have written mostly instrumental music, which is redolent of Polish traits. To the list of distinguished pianists we may add *Josef Hofmann* (1876–), who has lived mostly in the United States since 1896 and has written five concertos, two sonatas, a symphony in E and shorter piano pieces; and *Karel Szymanowski* (1883–), who has written an opera, three symphonies, songs, and pieces for piano and for violin.

Section 2

MUSIC IN SCANDINAVIA, FINLAND AND RUSSIA

241. Norway: Edvard Hagerup Grieg (1843–1907). Grieg, one of the first composers to cultivate a distinctively *national* style, was born in Bergen, of Scotch ancestry. Through the

influence of Ole Bull (page 239), who recognized his talent, he was sent to the Leipsic Conservatory, remaining there till 1862, when he went to Copenhagen. There he studied with Gade; but a radical change in his style was the result of his close friendship with the young musician *Rikard Nordraak* (1842–1866), who joined with him in the study of Norwegian folk-music. Shortly after Nordraak's death, Grieg founded a musical society in Christiania, of which he remained the conductor till 1874. In 1865 and again in 1870 he visited Rome, where he received encouragement and inspiration from Liszt. A life pension granted by the government in 1874 enabled him to devote himself to composition; and after the production of his music to Ibsen's "Peer Gynt," he resided in the country, from 1877. Building a villa on the coast near Bergen, in 1885, he spent the rest of his life there, except when absent on a few professional tours.



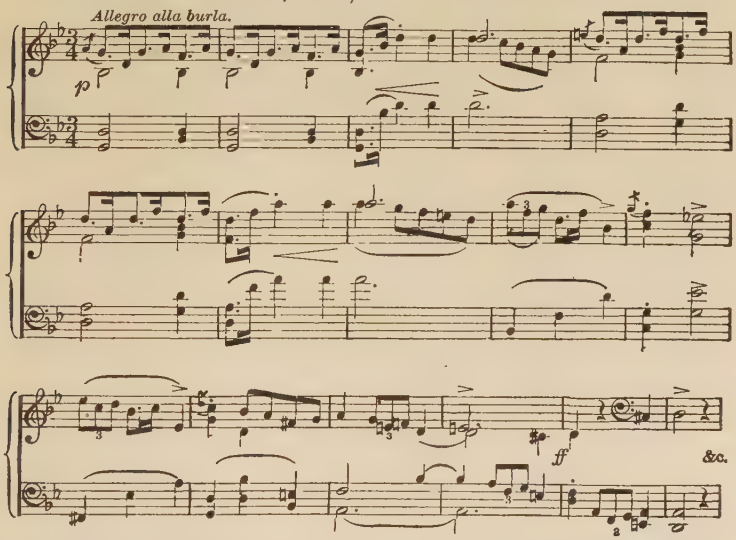
GRIEG

242. **Grieg's Compositions.** Grieg wrote in a lyric rather than a dramatic vein, and was therefore most successful in his short pieces. In these he admirably catches the tang of Norwegian folk-music in its varying, leaping rhythms and its exotic harmonies that mingle major and minor chords; and with his refined genius he presented these traits in music of magical charm. His earlier compositions are his best, since the later ones reveal certain mannerisms. While lack of concentration occasionally mars the larger works, this is atoned for partly, at least, by their quaint themes and unfailing beauty of style.

For the piano he wrote the virile *Concerto in A minor*, also a sonata, Op. 7 and a favorite *Ballade* in variation form. His genius is at its best, however, in the numerous *Lyric Pieces*, of manifold moods and surprises. Chamber music includes a string quartet, three violin sonatas and a 'cello sonata. The

two "Peer Gynt" suites for orchestra have become classics. Other orchestral works include the "Holberg Suite" and the "Elegiac Melodies" for strings. Grieg's songs are of rare beauty.

THEME OF HUMORESKE, OP. 6, NO. 4.



243. Other Norwegian Composers. *Johan Severin Svendsen* (1840–1911), of Christiania, had a varied career as bandmaster, virtuoso violinist, and conductor. Wagnerian in tendencies, he wrote large instrumental works of Norwegian flavor.

Johan Selmer (1844–1910), educated in Paris and Leipsic, wrote choral and orchestral works in realistic style.

Ole Olsen (1850–), teacher and conductor in Christiania, shows modern coloring, delicacy of style and national traits in his operas and instrumental music.

Christian Sinding (1856–), also prominent in Christiania, displays a fine sense of color and national vigor in his orchestral and chamber works, despite their evident German traits.

Gerhard Schjelderup (1859–), born in Christiansend, is a disciple of Richard Strauss. He has written important dramatic works, also orchestral compositions and songs.

244. Sweden, Denmark and Finland. Swedish folk-music, tepid beside that of Norway, has furnished less inspiration to musicians. *Anders Hallén* (1846–), conductor in Stockholm, has written operas and ballad cycles. *Emil Sjögren* (1853–1918) wrote fine songs, also instrumental works of an emotional warmth that has earned him the title of the "Schumann of the North." Other composers of Stockholm who mingle German with Swedish traits are *Wilhelm Peterson-Berger* (1867–), *Wilhelm Stenhammer* (1871–) and *Hugo Alfvén* (1872–).

In Denmark, *Asger Hamerik* (1843–1923), of Copenhagen, who directed the Peabody Conservatory in Baltimore from 1872 to 1898, has written in large forms. *Otto Malling* (1848–), conductor, organist, and teacher at the Copenhagen Conservatory, has written orchestral works, choruses, piano pieces, etc. *Victor Emanuel Bendix* (1851–), teacher and conductor at Copenhagen, has written in symphonic forms. *August Enna* (1860–) includes among his successes several operas and a violin concerto. His music is fresh and beautiful, and his orchestration clever and original. *Carl Nielsen* (1865–), director of the Copenhagen Conservatory and a well-known conductor, shows mastery of form and inventiveness, especially in his five symphonies, the last of which consists of two widely-contrasted movements. Promising younger musicians are *Ebbe Hamerik* and *Harald Agersnap*.

SIBELIUS

Finland, which is naturally grouped with these Northern countries, is rich in folk-lore and folk-music. In recent years, the possibilities of its music have been revealed to the world chiefly through the music of *Jean Sibelius* (1865–), an avowed nationalist, despite his German training. While serving as teacher and conductor in Helsingfors he was awarded a ten years' pension by the government. Of late years he has devoted himself wholly to composition, for which he draws his

inspiration chiefly from nature and the national epic, the "Kalevala." He is best known for his symphonic works, which are often in sombre, even tragic mood, and are based upon powerful themes, developed in unique manner.

Sibelius is thus carrying forward the ideals of the founders of Finnish music, *Pacius*, *Wegelius* and *Kajanus*. He is ably supported, too, by other talented musicians, such as *Armas Järnefelt* (1869–), *Erkki Gustav Melartin* (1875–) and *Selim Palmgren* (1878-), of whom the last-named has won distinction especially as pianist and composer of piano pieces in cameo-like forms and impressionistic style.

BALAKIREV

245. Russia: Glinka's Followers. Of the five greatest of these, three continued their work into the present century.

Mili Balakirev (1837–1910) spent his youth in the country, there gaining an insight into folk-music which eventually made him the leader of the "New-Russians." Coming to Petrograd, he expounded his national ideals to a group of enthusiasts, later founding there a free music school. His works, mostly in symphonic forms, have brilliant and piquant orchestration, which reflects racial characteristics.

CUI

César Cui (1835–1918), son of a French officer, was born in Vilna, and became professor of fortifications at Petrograd. Balakirev's first disciple, he promoted the "new" school in his critical writings and in his compositions, which include ten operas, in which the lyric vein predominates.

Nikolas Rimsky-Korsakov (1844–1908) cultivated music while a student at the Petrograd naval college, becoming an adherent of Balakirev's theories. Finally withdrawing from

the navy, he occupied important musical positions at Petrograd. Korsakov is at his best in his numerous orchestral works and operas. Of the former, his second symphony "Antar" and his orchestral suite "Schenerazade" especially illustrate his expressive and original orchestration. Subjects for his operas, of which "The Snow Maiden" and "Sadko" are masterpieces, are drawn largely from Russian mythology.

RIMSKY-KORSAKOV

246. **Other Russians.** In reaction from the extreme nationalistic movement, many Russians, including some of the original "Five," have pursued more conservative paths, reverting to German methods. Many modern Russians, too, practice an eclecticism that is seeking novel musical schemes which in some cases seem to voice the present revolutionary and chaotic political conditions.

Two men who have exerted immense influence as teachers, the one at the Moscow Conservatory and the other at the Petrograd Conservatory, are *Sergei Taneiev* (1856–1915) and *Alexander Glazunov* (1865–). Taneiev, a master of scholastic materials, infused into these the modern spirit; Glazunov, called "the Mendelssohn of Russia," combines German formal thoroughness with rich and vivid orchestration.

GLAZUNOV

Affiliated in style with Tchaikovsky is *Anton Arensky* (1861–1906), the lyric grace and romantic color of whose music is particularly evident in his short piano pieces. *Alexander Gretchaninov* (1864–) avoids extremes in his works, though his church music is distinctively national.

Emotional freedom in music is advocated by *Vladimir Rebikov* (1866–), who has written *musico-psychological dramas*, *mélomiques* for piano joined to mimicry, and other

musical oddities in which the bizarre harmonies are sometimes more scientific than musical.

A remarkable development is shown in the compositions of *Alexander Scriabin* (1872–1915), whose early works reflect the romanticism of Chopin, while the latest works, of the most advanced type, are based upon certain "mystic chords," derived from the inclusion of upper harmonics. In the last five of his ten piano sonatas he dispenses with key-signatures; and in his orchestral "Prometheus" he prescribes a scheme of colors to be presented with the music.

Eclectic in taste is *Nicolas Tcherepnin* (1873–), whose ballets, symphonic music, etc., show his essentially orchestral trend of thought.

Best known of the modern Russians in this country is the pianist-composer *Sergei Rachmaninov* (1873–), now a resident of New York City. Although he has written several operas and other vocal works, his fame rests especially on his piano pieces, written mostly on conservative lines, and on his orchestral works, which have become increasingly programmatic, as in his symphonic poem "The Island of Death."

RACHMANINOV

Numerous composers belong to the next younger group, of whom we may here mention *Nicolas Metner* (1879–), "a modern Brahms," whose classical tastes and fine musicianship are apparent in his songs and pieces for piano and violin; *Igor Stravinsky* (1882–), leader among the modern musical anarchs, whose remarkable orchestration, displayed in his ballets and his opera, or "lyrical tale," "The Nightingale," involves a new specialization of instruments, and who regards music as an art that should appeal to the senses, rather than the emotions or intellect; *Nicolas Myaskovsky* (1881–), "the greatest modern symphonist," who closely connects music and literature; and *Sergei Prokofiev* (1891–), whose orchestration is at times savagely elemental and again deli-

cately descriptive. His "Puckish humor" is revealed in the recent opera-burlesque "The Love for Three Oranges" first given in Chicago, December, 1922.

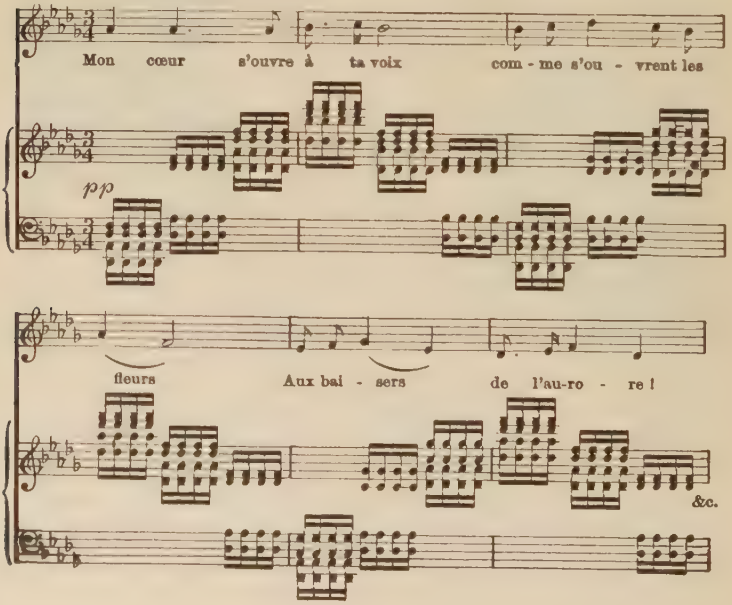
Section 3

MUSIC IN FRANCE, BELGIUM, THE NETHERLANDS, ITALY AND SPAIN

SAINT-SAËNS

247. France: Eclectics. Long prominent in French music was *Camille Saint-Saëns* (1835–1922). An avowed eclectic, he essayed all styles, from the severely classic to the modern programmatic, glorifying each by his finesse of workmanship, his clear-cut, logical style and his Parisian cleverness. A student of the Conservatoire, he spent the most of his life in Paris, occasionally drawing inspiration from a trip to remote lands.

AIR FROM "SAMSON ET DALILA."



Of sound musical culture, he shone equally as pianist, organist, composer and critic. His many compositions include fourteen operas, of which "Samson et Dalila" is best known, symphonic works, piano concertos, songs, etc.

Théodore Dubois (1837–1924), director of the Conservatoire from 1896 to 1905, has written orchestral, choral and organ music, also several operas, oratorios, ballets, etc., in pleasing though not deep style.

Charles-Marie Widor (1845–) is known chiefly for his ten organ symphonies.

Gabriel Fauré (1845–), who, succeeding Dubois, was director of the Conservatoire from 1905 to 1919, enjoys great popularity in France, especially as a song writer. His compositions, which include also operas and instrumental works in all forms, are distinguished for sure technic and a well-balanced modernism.

FAURÉ

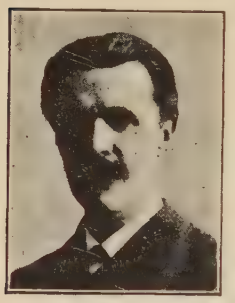
248. France: Opera Composers. Several musicians are known almost exclusively for their dramatic works. *Jules Massenet* (1842–1912) numbered on his long list of operatic successes "Le roi de Lahore," "Manon," "Werther," "Thaïs," "Le Navarraise," "Le jongleur de Notre Dame" and "Don Quichotte." A successor of Gounod, his style is always charming, sensuous, and thoroughly French, despite an occasional tinge of Wagner.

MASSENET

Two of Massenets pupils are *Alfred Bruneau* (1857–), who illustrates Zola's realism; and *Gustave Charpentier* (1869–), whose opera "Louise," a "musical novel" of life in Montmartre, has achieved a popularity not extended to its sequel "Julien." *Louis Aubert* (1877–) is known chiefly for his graceful fairy opera "La Forêt bleue."

249. France: Modernists. Contemporary French composers may be divided into several groups, whose principles sometimes violently clash. There are the conservative group, who stress the long-standing ideals of dramatic music; the followers of César Franck; the so-called "impressionists;" certain individualists; and the extreme radicals.

Representatives of the dramatic composers have been presented above. Foremost of the Franckists is *Vincent d'Indy* (1851–), principal founder at Paris of the *Schola Cantorum*, which has become a potent factor in spreading Franck's doctrines, and incidentally of bringing symphonic music, long neglected in France, into its rightful prominence. Although he has written two operas and an oratorio, d'Indy's reputation rests chiefly on his instrumental works, which show a rare union of classical culture and modern sentiment. Other Franckists, all of whom stress symphonic music, are *Henri Duparc* (1848–), known especially for his songs; *Ernest Chausson* (1855–1899), *Pierre de Bréville* (1861–), *Guy Ropartz* (1864–), and *Gabriel Pierné* (1863–), the present conductor of the Colonne orchestra, whose choral works "The Children's Crusade" and "St. François d'Assise" are deservedly popular. D'Indy's pupil, *Albert Roussel* (1869–), is a modernist whose works abound in vitality and color.



D'INDY

In recent years a school of "impressionism" has arisen, which seeks to veil poetic ideas in vague, unusual harmonies and phraseology. The leader of this school was *Claude-Achille Debussy* (1862–1918), a winner of the *prix de Rome*, whose early propensity for novel effects culminated in his opera "Pelléas et Mélisande" (1892), the result of ten years' work. Orchestral and chamber works, piano pieces, songs, and incidental music to d'Annunzio's "Le marytr de St. Sebastien" are among his other compositions. Debussy is past master of

modern effects: the intermingling of tonalities and harmonies, the use of old modes and the whole-tone scale, the avoidance of conventional progressions, and picturesque scenic painting. In orchestration he employs his instruments with much reserve, cultivating the mosaic coloring of the Russians.

DEBUSSY

Maurice Ravel (1875–) is an impressionist of somewhat more robust style. His works show infinite attention to detail, especially in his songs and piano pieces.

Composers of marked individuality are *Paul Dukas* (1865–), whose piquant orchestration is illustrated in his symphonic poem "The Sorcerer's Apprentice"; and *Florent Schmitt* (1870–), who combines modern atmospheric effects with strong formal structure.

Radicalism is represented in Paris by "The Six," a group of young composers whose tenets involve a return to short and simple melodic forms, but with the extraordinary admission of two or more tonalities (polytonality), which are forced into companionship. Their enthusiasm was fostered by *Eric Satie* (1866–), who began as an impressionist, but afterwards became an apostle of unique musical experiments. The leader of "The Six" is *Darius Milhaud* (1892–), who has to his credit a long list of works in all forms. Others of the group are the Swiss *Arthur Honegger* (page 250), *Germaine Tailleferre*, *Francis Poulenc*, *George Auric* and *Louis Durey* (now withdrawn).

250. Belgium and the Netherlands In Belgium, *Pierre Benoît* (1834–1901), who assisted in founding the Flemish School of Music at Antwerp, in 1867, of which he was director till his death, wrote numerous operas, oratorios, etc., of pretentious scope. *Jan Blockx* (1851-1912), of Antwerp, wrote successful operas, of the which "Herbergs prinses" uses folk-songs with carillon accompaniment. Other Belgians are

Edgar Tinel (1854-1912), director of the Brussels Conservatory from 1909; *Paul Gilson* (1865–), composer of symphonic music, operas, etc.; *Guillaume Lekeu* (1870-1894), pupil of César Franck and d'Indy, a composer of great promise and of serious aims; and *Joseph Jongen* (1873–), of Liège, whose music, mostly in instrumental forms, shows Franck's influence combined with individual expression. It will be remembered that César Franck (page 230), was a native of Liège.

In the Netherlands *Julius Röntgen* (1855–), pianist and teacher at Amsterdam, has written in both large and small instrumental forms. *Alphons Diepenbrock* (1862–1921), has done much to liberate Dutch music from a slavish adherence to German methods, and to establish a basis for a distinctive national school.

251. Italy. Up to the latter part of the nineteenth century, the trivial operatic style held sway in Italy even in the churches, and little encouragement was offered to serious aims. Reacting to the impetus given by Verdi, Wagner and Liszt, however, composers have advanced rapidly to more important and original accomplishments.

SGAMBATI

Among instrumentalists, *Giovanni Sgambati* (1843-1914) was famous as pianist and teacher at Rome, his native city, where he inaugurated a series of orchestral concerts that introduced symphonic masterpieces to the Italian public. A pupil of Liszt, he reflects the latter's style especially in his instrumental works, which combine Italian melodic flow with harmonic richness. *Giuseppe Martucci* (1856–1909), pianist and conductor, wrote mostly instrumental music, two symphonies, a piano concerto, etc., based on Teutonic ideals. *Enrico Bossi* (1861–), is known chiefly for his organ works. *Ferruccio Busoni* (1866–), has applied his pianistic mastery to the transcription of some of Bach's organ works and to

pedagogic editions of Liszt's works, Bach's "Well-tempered Clavichord," etc.

Radical tendencies are represented by *G. Francesco Malipiero* (1882–), whose operas and orchestral scores, songs, and the famous quartet "Rispetti e Stramboni" evidence a striking originality; the pianist *Alfredo Casella* (1883–), who revels in modern discords; and *Mario Castelnuovo-Tedesco* (1895–), a promising writer of poetic and atmospheric piano music.

MALIPIERO

Church music is championed by the oratorios, masses, etc., of Don *Lorenzo Perosi* (1872–), from 1898 director at the Sistine Chapel.

Highly-colored orchestration, an *arioso* type of melody, and plots ranging from the savagely melodramatic to the lightly humorous, are traits of contemporary opera composers. Especially popular by reason of their melodious flow and harmonic charm are the operas of *Giacomo Puccini* (1858–), whose "La Bohème," "La Tosca" and "Madame Butterfly" are universal favorites. Of other works, "La Fanciulla del West" (N. Y. 1910), is less successful; "La Rondine" has not yet appeared in America; and three short operas, "Il Tabarro," "Suor Angelica " and "Gianni Schicchi," were given in New York in 1918.

PUCCINI

Of the operas of *Ruggiero Leoncavallo* (1858–1919), the two-act "I Pagliacci" won the greatest favor. The operas "Asrael," "Cristoforo Colombo" and "Germania" by *Alberto Franchetti* (1860–), have been given in this country. Despite many later operas, the one-act "Cavalleria Rusticana" of *Pietro Mascagni* (1863–), still holds the palm, through the sheer weight of its dramatic power and somewhat crude realism. "L'amore dei tre rè by *Italo Montemezzi*" (1875–), has been

widely heard. *Ermanno Wolf-Ferrari* (1876-), who has spent much of his life in Germany, is represented by the one-act farce "Il segreto di Susanna," the sparkling "Le donne curiose" (1903), and the tragic, "I gioielli della Madonna" (1911). "Giulietta e Romeo" and "Le Cid" are the favorite operas of *Ildebrando Pizzetti* (1880-), also successful as a symphonist. Other composers are *Ottorino Respighi* (1879-), who has commanded attention by his instrumental, as well as his dramatic works; *Riccardo Zandonai* (1883-), with his operas "Conchito," "Francesco di Rimini" and "Guilietta e Romeo"; and *Franco Vittadini* (1884-) whose happy "Anima allegra" (Rome, 1921), was given at New York in 1923.

252. **Spain.** The Oriental lilt and Moorish seductiveness of Spanish dances and folk-songs had already been exploited in other countries by composers such as Bizet, with his "Carmen," before native composers realized their possibilities. Now, however, a number of Spaniards have entered the arena with promising results.

Felipe Pedrell (1841–1922), "the Nestor of musical Spain," did much not only by his ambitious operas, symphonic poems, etc., but also by his literary writings to enthuse the younger Spaniards for the national folk-music. *Isaac Albéniz* (1861–1909), who toured extensively as pianist, left over 200 piano pieces, besides operas, an oratorio, etc., all redolent of Spanish traits. Of impressionistic tendencies is the music of *Enrique Granados* (1867–1916). Most significant of contemporary Spaniards is *Manuel de Falla* (1876–), who was introduced to Europe in general through his brilliant and vivid ballet "The Three-cornered Hat." In his compositions, which are few in number but meticulously polished, he suggests the spirit rather than the letter of Spanish music, presenting his ideas in idioms that are strikingly modern.

Section 4

MUSIC IN ENGLAND AND AMERICA

253. England : the First Group. After the middle of the nineteenth century, a number of English composers came to the fore, whose work marks a renaissance in the direction of originality and modern methods. Their example has inspired musicians of a younger generation, who are writing with a vitality and imaginative power that has won universal recognition, and has effectually aroused English music from its long lethargy.

Of the earlier group, now classed as the Academics, *Sir Alexander C. Mackenzie* (1847–), of Scottish birth, has been principal of the Royal Academy of Music since 1888. His numerous works show much romantic imagination, especially those based on Scotch themes, such as his three Scottish Rhapsodies for orchestra and the cantata "The Cotter's Saturday Night." The music of *Sir Charles Hubert H. Parry* (1848-1918), writer of important books about music, displays breadth and simplicity in the handling of tonal masses, as well as a concise and climactic style. *Arthur Goring Thomas* (1851–1892) wrote several operas and graceful songs which show decided French influence. The works of *Frederick H. Cowen* (1852–) include four operas, several symphonies and songs, all in poetic, sometimes fantastic style. *Sir Charles Villiers Stanford* (1852–1924) has occupied many important musical positions, including that of professor at the Royal College of Music and at Cambridge University. His many compositions, which are distinguished by an easy flow of melody and varied color, sometimes display traits of his Irish nationality, as in his "Irish Symphony" and his opera "Shamus O'Brien."

PARRY

254. The Second Group. In general, the composers included in this group place a great emphasis on English traits, such as directness, a kind of open-air vigor and a keen sense of humor. The leader, and the first modern English composer to achieve Continental recognition, is *Sir Edward Elgar* (1857–), who, as son of a music dealer, gained the most of his musical education by practical contact with scores and instruments. After writing several choral works, he won European fame with his "Enigma Variations" for orchestra and his oratorio "The Dream of Gerontius" (1900), on Cardinal Newman's poem. His compositions, which have vivid orchestral decoration, a wealth of modern harmonic effects, and broad, though not always significant themes, include also two symphonies, other oratorios, "The Apostles and The Kingdom," a violin concerto, songs, etc.

ELGAR

England's foremost woman composer, *Dame* Ethel Smyth* (1858–), has written large works, especially the opera "The Wreckers," which show a mastery of modern orchestration and intense emotional crises. *Edward German* (1862–), has written incidental music to some of Shakespeare's plays, light operas, etc., in graceful and refined style. The works of *Frederick Delius* (1863–), show a remarkable "blending of the psychological and the pictorial element," particularly in such compositions as the symphonic poems "Paris" and "Brigg Fair." *Granville Bantock* (1868– 00), professor of music at Birmingham University since 1908, an experimentalist in new forms and styles, has written choral and orchestral

BANTOCK

* A title granted in England to women of distinction.

works that are "rich in feeling and sumptuous in tissue, with a curious blend of sensuousness and spirituality." His fondness for Oriental atmosphere is evident, especially in his monumental choral setting of the quatrains of "Omar Khayyám."

255. The Third Group. The composers of the first and second groups were more or less infected by the prevailing cult of Brahms. Since 1870, however, a new set of composers have been born, who have asserted British independence in no uncertain terms. Such independence has been sought by the study of native folk-song; by the cult of music of the Elizabethan and Restoration periods; and by experiments in new and untried fields. Consequently, many new styles and idioms have arisen, all, however, founded on a common national impulse and a desire to be freed from Teutonic shackles.

Keenly devoted to the cause of folk-song is *Ralph Vaughan Williams* (1872–), whose symphonies, "Sea," "London" and "Pastoral," combine modern harmonies with melodic beauty. The diversified musical interests of *Gustav Holst* (1874–) are exemplified in his African orchestral suite "Beni Mora," the seven movements of his suite "The Planets," and the choral "Hymn of Jesus." *Samuel Coleridge-Taylor* (1875–1912) displays his Negro fondness for intense coloring in such works as his cantata-trilogy on episodes from Longfellow's "Hiawatha." *Josef Holbrooke* (1878–) favors the bizarre and grotesque in his works, which include symphonic poems, ballets, and an ambitious operatic trilogy, "The Children of Don" *Frank Bridge* (1879–), whose modernism is tempered by respect for formal tradition, is especially successful in his chamber music. The chamber and piano music and songs of *John Ireland* (1879–) show a masterly use of recondite harmonies as a means for direct and sincere expression. Fascinat-

COLERIDGE-TAYLOR

ingly sensuous are the subtle effects and shifting tonalities of *Cyril Scott* (1879–), whose *genre* pieces for piano and elusive songs reflect his metaphysical trend of thought.

Scott

In the next decade, the Australian pianist, *Percy Grainger* (1882–) shines in his graceful settings of folk-melodies and dances. A Celtic aroma surrounds the works of *Arnold Bax* (1883–), whose orchestral compositions—witness his "November Woods"—chamber and piano compositions and songs are pervaded by a complex, mystic atmosphere.

Two composers who have recently taken a foremost place as modernists are *Arthur Bliss* (1891-) and *Eugène Goossens* (1893–), both of whom uphold the radical wing by their free use of discords. The music of Bliss "expresses the energy of a buoyant personality, bursting with life." New combinations occur in works such as his exhilerating "Rout," for soprano and chamber instruments, and his concerto for piano and tenor voice with strings and percussion instruments. A *Color Symphony* has four movements, each typifying the influence of an individual color. Goossens, prominent as a conductor, includes among his works orchestral and chamber music, piano pieces and songs, all of which show his predilection for contrasting and conflicting chord progressions, the elision of whatever may easily be assumed, clear-cut formal lines, and a genuine British humor, displayed in such works as his "Kaleidoscope," for piano.

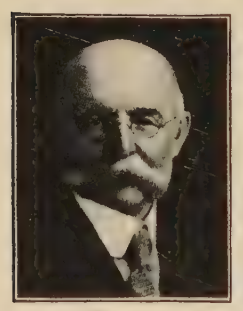
Goossens

256. **The United States: General Conditions.** The pioneer character of our civilization prevented speedy development of music, as of other arts; and it is only within a few decades that

American composers have come to the fore. In early New England, the fondness for psalm-singing led to the somewhat crude composition of hymns and "fugue-tunes," especially by *William Billings* (1746-1800), a Boston tanner. A following development was the formation of church choirs; and from these choral societies sprang, of which the Boston *Handel and Haydn Society*, founded in 1815, was the leader. *Lowell Mason* (1792–1872) travelled about, especially in New England, creating enthusiasm by calling together musical conventions. Early in the nineteenth century *The Philharmonic Society of Orchestral Players*, largely made up of amateurs, was founded in Boston. *The Philadelphia Musical Fund Society*, for promotion of musical knowledge, appeared in 1820, and *The New York Philharmonic Society*, the first professional orchestra in America, in 1842. In connection with orchestral work the long and effective labors of *Theodore Thomas* (1835–1905), should be mentioned, who did much toward cultivating public taste in his position as conductor, especially in New York and Chicago. In Boston several early organizations, including the *Germania* and *Harvard Musical Association* orchestras, were followed, in 1881, by the renowned *Boston Symphony Orchestra*. At present, excellent orchestras are maintained in Boston, New York, Philadelphia, Chicago, St. Louis and other leading cities; while permanent opera has been established in a few centres, especially New York and Chicago. Choral work is cultivated by numerous organizations throughout the country. The constant demand for expert performers of solo and chamber music, the introduction of music into the curricula of educational institutions, the growth of music clubs, and the large expenditures of money for private instruction are all encouraging factors. To meet these demands, too, there has been a phenomenal growth in the manufacture of instruments and the publication of carefully edited musical classics and books about music. Stimulating to musical activity, too, has been the influx of foreign musicians which began before 1800 and has in turn incited Americans to seek musical instruction in foreign countries.

257. **The United States: The First Group.** Under this head we include a number of composers born in the first half of the nineteenth century, who, while working in various fields, yet set a high standard for their successors. The first of these, a brilliant pianist and a composer of marked individuality, was *Louis Moreau Gottschalk* (1829–1869), of New Orleans. After study in Paris, he won a succession of triumphs not only by his magnetic concert playing but also by his refined and original transcriptions of Creole melodies, adorned by emotional pianistic effects, often of more glitter than substance.

William Mason (1829–1908), of Boston, but of German musical education, set a worthy pace for piano teaching by his pedagogic works. The first professor of music at Harvard University was *John Knowles Paine* (1839-1906), of Portland, Me., whose Berlin studies resulted in a sound musicianship displayed in two symphonies, symphonic poems, choral works and an opera "Azara." Church music, attractive through its melodic and brightly-colored style, was the chief product of *Dudley Buck* (1839–1909), born in Hartford, Conn., and noted as an organist. *William W. Gilchrist* (1846–1916), of Jersey City, a Philadelphia conductor and vocal teacher, showed proficient technic and imaginative power in his choral, orchestral and chamber music. *Frederick Grant Gleason* (1848–1903), of Middletown, Conn., but identified with Chicago music from 1877, wrote ambitious works in nearly all the large forms.



PAINE

258. **The United States: The Second Group.** In this group we place composers born between 1850 and 1870. While most of these have still been swayed by foreign influences, individual traits are increasingly assertive, and in some cases national musical resources have been featured.

Two Boston composers are distinguished for their sane and forceful works. *Arthur Foote* (1853–), of Salem, Mass., a Boston teacher whose musical training was gained almost wholly in America, has written orchestral, chamber and choral works, piano and organ pieces and songs, all characterized by strong harmonic structure, graceful melody and fine romantic flavor. *George W. Chadwick* (1854–), of Lowell, Mass., studied in America and Germany, finally settling in Boston, where he has been director of the New England Conservatory since 1897. His symphonic and choral works, songs, etc., have directness of expression, a perfection of constructive technic and melodic spontaneity.

FOOTE

CHADWICK

Edgar Stillman Kelley (1857–), of Sparta, Wis., who has been active as teacher and conductor, both in this country and in Germany, has written large symphonic and choral works in which, as in his "New England Symphony" he embodies the spirit of our national life. His big choral setting of "Pilgrims Progress" is a notable achievement. *Frank van der Stucken* (1858–), of Texas, is noted as conductor, and as composer of choral and orchestral works and songs, all of Teutonic flavor.

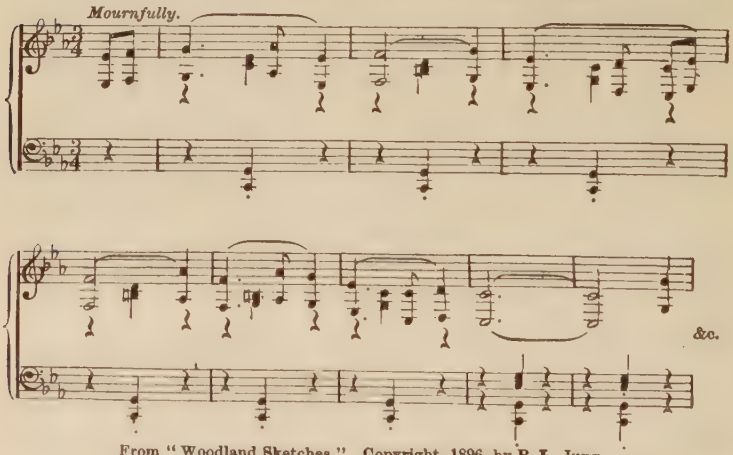
Two men of foreign birth who have identified themselves with American music are *Victor Herbert* (1859–**1924**), of Dublin, well-known as composer of many light operas, "The Serenade," "Babes in Toyland," etc., as well as two grand operas; and *Charles Martin Loeffler* (1861–), of Alsace, composer especially of symphonic works, such as his "La Mort de Tintagiles" (after Maeterlinck) and the Vergilian "Pagan Poem," descriptive in style and with ultra-modern harmonies.

An American whose works have acquired an international vogue through their intrinsic beauty and unique style, is *Edward Alexander MacDowell* (1861–1908). A native of New York City, he studied at the Paris Conservatoire and afterward in Germany, where he remained for some time teaching and composing. Returning to the United States in 1888, he first taught in Boston, thence going to New York, where he filled the newly-created chair of professor of music at Columbia University from 1896 to 1904, spending his summers at his country estate in Peterboro, N. H., now the home of the MacDowell Colony. He died of a brain trouble.

MacDowell

MacDowell's compositions consist of orchestral works, of which his "Indian Suite" is most popular, about fifty songs, and

Indian theme used by MacDowell in Op. 51, No. 5.



From "Woodland Sketches." Copyright, 1896, by P. L. Jung.

for piano two concertos, four picturesque sonatas, and many smaller pieces. It is in these short pieces, especially the later collections entitled "Woodland Sketches," "Sea Pieces," "Fireside Tales" and "New England Idyls," that he speaks

with most intimate charm. Tender love-lyrics, suggestive bits of description, forceful pictures of sea or forest, glimpses of Negro humor, follow one another in contrasting succession. As Ernest Newman says: "He is paramountly a poet, to whom the supplementary gift of musical speech has been vouchsafed."

Another American musician who excelled in miniature sketches was *Ethelbert Nevin* (1862–1901), of Edgeworth, Pa., whose songs (notably "The Rosary") and short piano lyrics ("Narcissus," "In Arcady," etc.) are ever fresh in their romantic melodies and subtle decorations. *Horatio W. Parker* (1863–1919), of Auburndale, Mass., professor of music at Yale University from 1894, painted on a broader canvas in his choral music, which includes the noble oratorio "Hora Novissima," and his two operas, of which "Mona" is founded on Indian themes. Of women composers, *Mrs. H. H. A. Beach* (1867–), of Henniker, N. H., has written large works, such as the "Gælic Symphony," and the "Panama Hymn," for chorus and orchestra, besides many piano pieces and songs. *Henry F. Gilbert* (1868–), of Somerville, Mass., emphasizes the national element in such compositions as his orchestral "Negro Rhapsody," his ballet "The Dance in Place Congo," and his six "Indian Sketches" for chorus and orchestra.

PARKER

259. **The Third Group.** Great variety of style is apparent in the works of American musicians born since 1870. Besides the inevitable conservatives, some are seeking inspiration from Indian or Negro folk-music, while others are attracted chiefly by the radical ideas now rife in Europe. Writers of interesting songs, piano pieces, church anthems, etc., are numerous; and in some cases the larger fields of the opera and symphonic music have been successfully entered. The following are selected as representative of the best results.

A composer whose works are replete with romantic imagination is *Frederick S. Converse* (1871–), of Newton, Mass. Besides three operas, of which "The Pipe of Desire" and "The Sacrifice" have been performed with success, he has written choral and orchestral works, such as the oratorio "Job" and the orchestral fantasy "The Mystic Trumpeter." *Henry K. Hadley* (1871–), of Somerville, Mass., who has won laurels as conductor, has written five or more operas of which "Cleopatra's Night" has been the most successful, four symphonies, and other large orchestral works, besides important choral works, such as the cantatas "In Music's Praise," "Ode to Music" and "Resurgam." The works of *Daniel Gregory Mason* (1873–), author of astute books about music, include a Symphony, Op. 11, three string quartets and sonatas for violin and piano and for clarinet and piano. *Arne Oldberg* (1874–), of Youngstown, Ohio, has won distinction, especially in the orchestra field. *John Alden Carpenter* (1876–), a Chicago business man, shows harmonic daring, together with refined musical sense, in his song-cycles and orchestral pieces, which include the humorous suite "Adventures in a Preambulator" and the ballet "Krazy Kat." *David Stanley Smith* (1877–), of Toledo, Ohio, and the successor of Horatio Parker as professor of Music at Yale, has written an opera, two symphonies, and other orchestral and choral works. *Blair Fairchild* (1877–), resident in Paris since 1903, and honored there as a composer, favors Oriental effects in his symphonic poems, song cycles, etc. *Charles Wakefield Cadman* (1881–), of Johnstown, Pa., who became widely known through his four "American Indian Songs," Op. 45, has romantically idealized Indian music in his works, which include two operas based on Indian themes. Negro folk-music has received effective treatment by the pianist *John Powell* (1882–), of Richmond, Va., in such compositions as the "Sonata

HADLEY

Virginianesque," Op. 7, for violin and piano, and the suite "In the South," Op. 16, for piano. The spirit of impressionism pervades the subtle harmonies of *Charles T. Griffes* (1884–1920), whose works, mostly instrumental, are a series of "tone-pictures." *Leo Sowerby* (1895–), of Grand Rapids, Mich., a fellowship student in the American Academy at Rome, has written mostly instrumental works which combine excellence of technic with ultra-modern harmonies.

Summary

Recent years have witnessed a wide-spread revolt against the musical supremacy of Germany. Fired by patriotic zeal, composers in other nations are seeking, through the study of native folk-song and experiments in radicial idioms, to set up musical systems more in consonance with the spirit of their respective countries.

Accordingly, central Europe is dividing up along national lines. In Germany, Wagner's influence is still predominant, especially in the sensational works of Richard Strauss; although there is a reaction in favor of shorter and less grandiose forms of opera. The Mahler cult is popular in Vienna, where, however, Arnold Schönberg and his adherents are proclaiming in unique combinations the reign of atonality. Hungary, Roumania, Bohemia, Switzerland and Poland are each the field of promising individuality in music.

Grieg, in Norway, set the pace for a national style which contemporary Scandinavians are cultivating. Especially successful are the modern Finnish composers, headed by Sibelius. Inspired by the theories of "The Five," modern Russians are exploiting not only Russian traits, but also new and revolutionary theories of their own.

France is the scene of several opposing camps. Instrumental music, however, is at last vying in favor with music for the stage. Italy is producing composers of ultra-radical but sincere aims; and Spain is awaking to the possibilities of native music.

Perhaps the most extraordinary development, however, is in England, where a renaissance began about 1870 that is now resulting in the rise of enthusiasts who are developing new and effective musical resources. American creative ability, until recently sparingly displayed, now gives promise of distinction along national lines.

READING LIST

Contemporary music must be studied chiefly through musical journals, magazines, reviews, isolated essays and modern biographical dictionaries. Space is given to the subject in most of the recent histories of music, such as those by Baltzell, Pratt, and Stanford and Forsyth; also in *Essentials in Music History* by Tapper and Goetschius, *Songs and Song Writers* by H. T. Finck, *Music an Art and a Language* by Spalding. The student is referred to a series of Miniature Essays on modern composers, published by J. and W. Chester, of London, also to Arthur Elson's two books: *Modern Composers of Europe* and *Music Club Programs of All Nations* (new edition).

Other more specialized books are as follows.

Section 1

Maitland, Masters of German Music.

Kalisch, Richard Strauss (Living Masters of Music). Strauss is discussed in Newman's Musical Studies; also in the following books: *Huneker*, Overtones; *Henderson*, Modern Musical Drift; *Weingartner*, The Symphony since Beethoven.

Streatfeild, Modern Music and Musicians, chap. 19.

Baughan, Ignaz Paderewski (Living Masters of Music).

Section 2

Mason, From Grieg to Brahms.

Finck, Grieg and his Music.

Montagu-Nathan, A History of Russian Music.

An Introduction to Russian Music.

Contemporary Russian Composers.

Rimsky-Korsakov.

The Piano Music of Scriabin.

A. Eaglefield Hull, Scriabin.

Section 3

Arthur Hervey, Masters of French Music.

Camille Saint-Saëns.

Alfred Bruneau.

Watson Lyle, Saint-Saëns.
Finck, Massenet and his Operas.
Liebich, Claude-Achille Debussy.
Alfred Cortot, The Piano Music of Claude-Achille Debussy (J. and W. Chester).
Streatfeild, Masters of Italian Music.
Dry, Giacomo Puccini.
Carl Van Vechten, The Music of Spain.

Section 4

Maitland, English Music in the Nineteenth Century.
Buckley, Sir Edward Elgar.
Newman, Sir Edward Elgar.
L. C. Elson, History of American Music.
Upton, Theodore Thomas.
Hughes, Contemporary American Composers.
Mathews, A Hundred Years of Music in America.
Gilman, Edward MacDowell
Vance Thompson, The Life of Ethelbert Nevin.
Pratt and Boyd, American supplement to Grove's Dictionary of Music and Musicians.

Conclusion

Starting with the mere seeds of musical intelligence, and passing through the developing periods of crude expression, of serious schooling, of youthful optimism, of romantic freedom, we have now reached a stage of bewildering variety. In the differentiation of styles, formalism has struggled with freedom, each, however, reacting upon the other to prevent the extremes of pedantry or license. Schools have in turn reached their climaxes and been superseded by others; but in each case new material has been added as a permanent possession. Thus at the present day musical resources seem unlimited; so vast, indeed, that no one save a colossal genius can hope to utilize them all. The success of Chopin and of Franz, however, prove that a composer may attain the highest rank in a single branch of musical endeavor, and that specialization in this, as in other forms of art, is both honorable and inevitable.

It is significant that the most eminent modern musicians have acknowledged their immense debt to the classic writers,

such as Bach, Mozart and Beethoven. The normal, sane music of these universal masters furnishes the only safe point of departure for a true artist; and failure to secure this preliminary acquaintance with the universal sources, and the consequent rudderless attempt to follow the vagaries of the ultra-radicals, inevitably result in shipwreck.

Finally, it is evident that, as its resources have increased, music has become more and more important as a factor in civilization, affording, as it does, an outlet to ideas engendered by the mighty world-movements, and reacting, in its most elevated forms, upon the minds of men to aid in combating the danger of gross materialism. Thus in the public recognition, appreciation and support of music, as of other branches of art, will be found one of the most potent factors toward the cultivation of that spirituality which is a necessary concomitant of any real progress in social ideals.

CHRONOLOGICAL TABLE OF EVENTS IN MODERN MUSICAL HISTORY, WITH CONTEMPORANEOUS HISTORICAL EVENTS

Abbreviations: — b = born; d = died; r = began to reign; p = made president; E = England; F = France; I = Italy; G = Germany; R = Russia; S = Spain; A = America; U. S. = United States. A star (*) indicates that the date is approximate. The title of a composition is given under the date of its first production.

A. D. 1–1500

Early persecutions of the Christians ceased when Constantine made Christianity the state religion, in 324. The Roman Empire divided into the Eastern and Western Empires, of which the former lasted into the fifteenth century, and the latter, overrun by northern tribes, fell in 476.

The *Dark Ages* extended from the fifth to the eleventh century, during which time learning was confined to the Church, whose popes attained immense power. The rise of the *Feudal System* resulted in unceasing war and turmoil. The Saracens, under the influence of Mohammedanism, pushed their way into Spain in the seventh century, but were driven from France in the eighth. The Norsemen, invading France and England in the tenth century, obtained concessions in both countries. In the eleventh century struggles occurred between the popes and the powerful German emperors. The growing strength of monarchies and the formation of cities began to undermine feudalism, and the *Crusades*, begun in 1095, ushered in the epoch of chivalry. In the twelfth century the German Empire broke up into separate states. Italian republics were formed,

chivalry became strong, and a revival of learning commenced, under the leadership of the Scholastic Philosophers, which was attended by the formation of universities. The Romanesque was superseded by the Gothic architecture.

Increase of independence of spirit was shown in the thirteenth century by such events as the signing of Magna Charta in England and the scientific researches of Roger Bacon and Albertus Magnus. The fourteenth century witnessed a war between England and France. There were numerous inventions, like those of the compass and of gunpowder. Wycliffe translated the New Testament, and English literature began. The fifteenth century found the Renaissance in full vigor. Printing was invented, algebra introduced, and voyages of discovery opened new worlds. The capture of Constantinople by the Turks ended the Eastern Roman Empire.

A. D.	Musical Events.	Contemporary Events.
524.	*Boethius d.	
930.	*Hucbald d.	
1050.	*Guido d'Arezzo d.	
1215.		Magna Charta signed, E.
1264.		Parliament established, E.
1287.	*Adam de la Hale d.	
1321.		Dante d.
1346.		Hundred Years' War begins.
1360.	Rise of Gallo-Belgic school.	
1375.		Boccaccio d.
1400.	*Dufay and *Binchois b.	Huss executed. Chaucer d.
1423.		Earliest dated print.
1434.	*Okeghem b.	
1445.	Des Près b.	
1446.	*Tinctor b.	
1450.	Rise of Netherland school.	
1453.	Dunstable d.	Hundred Years' War ends. Fall of Constantinople.
1455.		Wars of Roses begin, E. Fra Angelico d.
1460.	Binchois d.	
1473.		First book printed in E.
1474.	Dufay d.	
1475.		Michelangelo b.

A. D.	Musical Events.	Contemporary Events.
1480.	*Willaert b.	
1482.		Della Robbia d.
1483.	Martin Luther b.	Raphael b.
1492.	Busnois d.	Columbus discovers A.
1494.	Hans Sachs b.	
1496.	J. Walther b. *Okeghem d.	
1497.		S. Cabot discovers North A.
1498.		Da Gama rounds Cape of Good Hope.
1499.		Amerigo Vespucci visits A.

1500–1600

Spain was for a time the most powerful nation, attaining prominence under Charles I, afterwards Charles V, Emperor of Germany, who engaged in fierce wars against Francis I of France. The Reformation, under Luther and Calvin, was followed by the Protestant movement in England, under Henry VIII. The Dutch Republic arose. In France, conflicts took place between Catholics and Huguenots, especially after the Massacre of St. Bartholomew.

The Renaissance painters—Michelangelo, Raphael, Titian, etc.—reached their greatest excellence. In England Elizabeth's reign induced much prosperity and glory. In America the period is merely one of discovery.

A. D.	Musical Events.	Contemporary Events.
1501.	*Petrucci improves music printing with mŏvable types.	
1505.	*Goudimel b.	
1509.		Henry VIII r., E. Calvin b.
1510.	*A. Gabrieli b.	Botticelli d.
1511.	Tinctor d.	
1512.		Ponce de Leon discovers Florida
1514.	Arkadelt b.	
1515.		Francis I r., F.
1516.	De Rore b.	
1517.	*Zarlino b.	Luther publishes 95 Theses.
1518.	*H. Isaac d.	

A. D.	Musical Events.	Contemporary Events.
1520.		Raphael d. Charles V, Emperor of Germany r.
1521.	Des Près d.	Cortez conquers Mexico.
1522.		Magellan circumnavigates the globe.
1523.	Marbecke b.	
1526.	*Palestrina* b.	
1528.		Dürer d.
1529.	*Tallis b.	
1532.	Lassus b.	Pizarro conquers Peru.
1533.	Merulo and *V. Galilei b.	Ariosto d.
1534.		Correggio d. Henry VIII made head of Church, E. Cartier explores St. Lawrence.
1536.		Erasmus d.
1540.	G. M. Nanini b.	
1541.		De Soto discovers the Mississippi.
1543.	*Byrd b.	Holbein and Copernicus d.
1545.		Council of Trent.
1546.	Luther d.	
1550.	*Caccini b.	
1553.		Rabelais d.
1555.	*L. Senfel d.	Diet of Augsburg sanctions religious toleration.
1557.	G. Gabrieli and *Thos. Morley b.	
1558.		Elizabeth r., E.
1561.	Peri b.	Francis Bacon b.
1562.	Willaert d. Sweelinck b.	
1563.	J. Bull and Dowland b.	
1564.	Hassler b.	Michelangelo and Calvin d. Shakespeare and Galileo b.
1565.	De Rore d.	St. Augustine, Florida, founded.
1567.	Vaet d. Monteverde b.	
1570.	Arkadelt and Walther d.	
1571.		Kepler b. 39 Articles adopted, E.
1572.	Goudimel and Tye d.	Knox d. Massacre of St. Bartholomew.
1576.	Hans Sachs d.	Titian d.
1577.		Rubens b.
1583.	O. Gibbons and Frescobaldi b.	
1584.	Allegri b.	Sir W. Raleigh names Virginia.
1558.	Tallis and *Marbecke d. Schütz b.	

A. D.	Musical Events.	Contemporary Events.
1586.	A. Gabrieli d.	
1587.		Mary Queen of Scots beheaded.
1588.		Paul Veronese d. Defeat of Armada, E.
1590.	Zarlino d.	
1592.		Montaigne d.
1594.	Palestrina and Lassus d.	Tintoretto d.
1595.		Tasso d.
1596.	N. Amati b.	Descartes b.
1598.		Edict of Nantes.
1599.	Cavalieri d.	Spencer d. Vandyck b.

1600–1700

In England the misrule of the Stuarts caused continual civil wars, interrupted by the period of the Commonwealth, and only terminating with the accession of William and Mary. The destructive Thirty Years' War on the Continent was a struggle between the two religious factions, resulting in a victory for religious independence and the shattering of the German Empire. France became mighty under Richelieu, and the brilliant reign of Louis XIV began.

The method of inductive reasoning asserted by Bacon and Descartes led to important discoveries in science by Galileo, Newton, etc. The Literature of Wit flourished in England. and the classic period of French literature was at its height. The Flemish and Spanish schools of painting were especially prominent.

In America colonization went on rapidly, interrupted by wars with the Indians.

A. D.	Musical Events.	Contemporary Events.
1600.	Peri's "Euridice." Cavalieri's "L'anima e Corpo." *Galilei d. Cavalli b.	
1601.		Tycho Brahe d.
1604.	Merulo and Morley d. *Carissimi b	

A. D.	Musical Events.	Contemporary Events.
1605.	*Froberger b.	Gunpowder Plot, E. "Don Quixote."
1606.		Rembrandt and Corneille b.
1607.	Monteverde's "Orfeo."	Jamestown, Va., founded.
1608.	Monteverde's "Arianna."	Milton b.
1609.		Hudson River and Lake Champlain discovered.
1612.	Hassler d.	
1613.	*G. Gabrieli d.	
1615.	*Caccini d.	
1616.		Shakespeare and Cervantes d.
1618.		Thirty Years' War begins. Murillo b. Raleigh executed.
1620.	Cesti b.	Landing of Pilgrim Fathers. Slavery introduced into Virginia.
1621.	Sweelinck d.	
1623.	Byrd d. Reinken b.	
1624.	Monteverde's "Tancred and Clorinda."	Richelieu chief minister, F.
1625.	O. Gibbons d. *Legrenzi b.	Charles I r., E.
1626.	J. Dowland d.	F. Bacon d.
1627.	Schütz's "Dafne."	
1628.	J. Bull d.	Bunyan b.
1630.		Kepler d. Boston, Mass., founded.
1631.		Fénelon and Dryden b.
1632.	Lully b.	
1633.	*Peri d.	
1636.		Roger Williams founded Providence, R. I.
1637.	Pasquini and Buxtehude b.	Ben Johnson d.
1638.		Harvard College founded.
1640.		Long Parliament, E. Rubens d.
1641.		Vandyck d.
1642.		Galileo, Guido Reni, and Richelieu d. Newton b. Civil War in E.
1643.	Monteverde d.	
1644.	Frescobaldi d.	
1648.		End of Thirty Years' War.
1649.		Charles I beheaded; Commonwealth, E.
1650.	*A. Stradivari b.	Descartes d.
1652.	Allegri d.	
1653.	Corelli and Pachelbel b.	
1654.		Balzac d.

A. D.	Musical Events.	Contemporary Events.
1657.	*Torelli b.	
1658	*Purcell b.	
1659.	A Scarlatti b.	
1660.	Kuhnau b.	Restoration, E. Velasquez d.
1661.		Age of Louis XIV begins, F.
1665.		Great Plague in London.
1667.	Froberger d, *Lotti and Pepusch b.	Swift b.
1668.	F. Couperin b.	
1669.	Cesti d. Marchand b.	Rembrandt d.
1670.	*Champion d.	
1672.	Schütz d.	Addison b.
1673.		Molière d.
1674.	Carissimi d. Keiser b.	Milton and Herrick d.
1675.	*Vivaldi b.	King Philip's War begins, A.
1676.	Somis b. Cavalli d.	
1677.	M. Locke d.	Spinoza d.
1679.		Habeas Corpus Act, E. Hobbes d.
1681.	A. Stradella d.	
1682.		Murillo and Claude Lorraine d.
1683.	J. Stainer d. Rameau b.	Wm. Penn founds Philadelphia.
1684.	N. Amati d. Durante b.	Corneille d.
1685.	*Bach, Handel.* D. Scarlatti and *Veracini b.	James II r., E.
1686.	Porpora b.	
1687.	Lully d.	
1688.		Bunyan d. Pope b.
1689.		Peter the Great r., R. Wm. and Mary r., E.
1690.	Legrenzi d.	
1692.	Tartini b.	Salem Witchcraft. Wm. and Mary College founded in Va.
1694.	Daquin b.	Voltaire b.
1695.	Purcell d.	
1699.	Hasse b.	Racine d.

1700–1800

Chiefly noticeable is the growth of democratic ideas, promulgated especially by French writers like Voltaire, Rousseau, and Montesquieu, and culminating in the American and French revolutions. Scientific discoveries, like that of the steam engine and electricity, gave additional impetus to civilization.

Prussia took a leading position under Frederick the Great, during whose reign the disastrous Seven Years' War occurred. Russia also, under Peter the Great, started on its career as a world power. England prospered under Queen Anne and the three Georges, producing statesmen, scientists, littérateurs, and artists. The end of the century saw the United States established as a republic, and in France, Napoleon rising into prominence.

A. D.	Musical Events.	Contemporary Events.
1700.		Dryden d. Yale College founded.
1701.	Graun b.	
1702.		Anne r., E.
1704.		John Locke d.
1705.	Italian Opera in England	
1706.	Pachelbel d.	Benj. Franklin b
1707.	Buxtehude d.	Union of England and Scotland.
1708.	*Torelli d.	
1709.	Cristofori's first pianos.	
1710.	Pasquini d. Pergolesi, Wm. F. Bach, Paradies, and Dr. Arne b.	
1711.		Boileau d.
1712.	J. J. Rousseau b.	
1713.	Corelli d.	
1714.	Gluck and K. P. E. Bach b.	George I r., E.
1715.	Wagenseil b.	
1716.		Leibnitz d.
1719.		Addison d.
1721.		Watteau d.
1722.	Reinken and J. Kuhnau d. Bach's Well-tempered Clavichord, Vol I.	
1723		Sir J. Reynolds b.
1724.		Kant b
1725.	A. Scarlatti d.	
1726.		
1727		Newton d. Gainsborough b George III r., E
1728.	Piccinni b. "Beggar's Opera."	Goldsmith b.
1729		Steele d.
1731.	Cristofori d.	Defoe d.
1732.	Marchand d. *Haydn* b.	Geo. Washington b.
1733.	F. Couperin d.	

A. D	Musical Events.	Contemporary Events.
1734.	Gossec b.	
1735.	J. C. Bach b.	
1736.	Pergolesi d. Albrechtsberger b.	
1737.	A. Stradivari d.	
1738.		Benj. West b.
1739.	Keiser d. Handel's "Saul" and "Israel in Egypt."	
1740.	Lotti and *Alberti d.	Frederick the Great r., Prussia.
1741.	Grétry b.	
1742.	Handel's "Messiah."	
1743.	Vivaldi d. Handel's "Samson."	
1744.		Pope d.
1745.	*J. Guarneri d.	Dean Swift d.
1749.	Cimarosa b.	Goethe b.
1750.	J. S. Bach and Veracini d. Salieri b.	
1752.	Clementi b. Pepusch d.	
1753.	Viotti b.	
1754.		Fielding d.
1755.	Durante d.	Montesquieu d.
1756.	*Mozart* b.	Seven Years' War begins.
1757.	D. Scarlatti d.	
1759.	Handel and Graun d.	Schiller b. Wolfe's victory and death at Quebec.
1760.	Cherubini b.	George III r., E.
1761.	Stamitz d. Dussek b.	
1762.	Gluck's "Orfeo."	
1763.	Somis d. Méhul b.	End of Seven Years' War.
1764.	Rameau d.	Hogarth d.
1765.	Himmel and Thos. Attwood b.	Stamp Act passed, E.
1766.	*Porpora d.	
1767.	Gluck's "Alceste."	
1769.		Napoleon Bonaparte b.
1770.	Tartini d. *Beethoven* b. Gluck's "Paris and Helen."	Hegel and Wordsworth b.
1771.	Baillot and Cramer b.	Sir W. Scott b.
1772.	Daquin d.	Swedenborg d. Coleridge b.
1773.		"Boston Tea Party."
1774.	Rode and Spontini b.	Goldsmith d.
1775.	Boieldieu b.	Revolutionary War began, A. Turner b.
1776.		Declaration of Independence, A. Hume d.
1777.	Wagenseil d. Gluck's "Armide." Gluck-Piccinni controversy.	
1778.	Dr. Arne and J. J. Rousseau d. Hummel b.	Voltaire and L. Sterne d.

A. D.	Musical Events.	Contemporary Events.
1779.	Gluck's "Iphigénie en Tauride."	
1781.		Lessing d.
1782.	J. C. Bach d. Auber, Paganini, and J. Field b.	Daniel Webster b.
1783.	Hasse d.	End of Revolutionary War, A.
1784.	Wm. F. Bach d. Spohr b.	Samuel Johnson d.
1786.	*Weber* b. Mozart's "Marriage of Figaro."	Frederick the Great d.
1787.	Gluck d. Mozart's "Don Giovanni."	
1788.	K. P. E. Bach d.	Constitution of U. S. adopted. Gainsborough d. Byron b.
1789.		Washington p., U. S. French Revolution begins.
1790.		B. Franklin and Adam Smith d.
1791.	Mozart d. Hérold, Czerny, and Meyerbeer b.	
1792.	Paradies d. Rossini and L. Mason b.	Sir J. Reynolds d.
1793.		Louis XVI executed, F.
1794.	Moscheles b.	Gibbon d.
1795.	J. Boehm, Mercadante and Marschner b. Paris Conservatoire founded.	Carlyle b.
1796.	Loewe b.	Burns d.
1797.	Donizetti and *Schubert* b.	E. Burke d.
1798.	Haydn's "Creation."	Bonaparte's first campaign in I.
1799.	Halévy b. Dittersdorf d.	George Washington d.

1800–1900

In the first part of the century the Napoleonic wars kept all Europe in a ferment. After Napoleon's downfall France passed through several revolutions, until a republic was established in 1870. Italy finally threw off the Austrian yoke, becoming an independent kingdom; Germany became united by the formation of the German Confederation; and England, during the long reign of Queen Victoria, enjoyed almost uninterrupted prosperity. The most important event in the United States was the great Civil War, which resulted in freeing the slaves and reuniting the country.

The Romantic movement, beginning early in the century, affected all branches of art, overthrowing conventional ideals

and proceeding to great lengths in the direction of Impressionism. The most evident strides, however, were in the domain of Science, resulting in inventions which have immensely facilitated intercourse between peoples, thrown open new regions and customs, and added to the luxuries of life.

A. D.	Musical Events.	Contemporary Events.
1800.	Piccinni d. Goss b. Cherubini's "Deux journées."	Cowper d.
1801.	Cimarosa d. Lortzing b. Haydn's "Seasons."	
1802.	Bellini and De Bériot b.	V. Hugo b.
1803.		Emerson b. Louisiana Purchase.
1804.	Glinka b. Beethoven's "Eroica Symphony."	Kant and Alex. Hamilton d. Bonaparte Emperor, F.
1805.	Beethoven's "Fidelio."	Schiller d. Hawthorne b.
1806.		Wm. Pitt d. End of German Empire.
1807.		Fulton applied steam to navigation.
1808.	Balfe and Berlioz b.	
1809.	Haydn and Albrechtsberger d. *Mendelssohn* b.	Tennyson, O. W. Holmes, and A. Lincoln b.
1810.	*Chopin, Schumann,* Ole Bull, F. David, Nicolai b.	
1811.	*Liszt,* F. Hiller, A. Thomas b.	Thackeray b.
1812.	Dussek d. Thalberg and Flotow b.	Dickens and Browning b. War between U. S. and E.
1813.	Grétry d. *Wagner,* Verdi, H. Smart and Macfarren b. Rossini's "Tancredi."	
1814.	Henselt and Ernst b. Himmel d.	Abdication of Bonaparte. Locomotive invented. Millet b.
1815.	Franz, Alard, Heller, Kjerulf and Volkmann b. Boston "Handel and Haydn."	Fulton d. Bismarck b.
1816.	Bennett b. Rossini's "Barber of Seville."	R. B. Sheridan d.
1817.	Méhul d. Gade b.	
1818.	Gounod b.	
1819.	Offenbach and Abt b.	Ruskin b.
1820.	Vieuxtemps b.	Benj. West d. George IV r., E. Spain cedes Florida to U. S.
1821.	Weber's "Der Freischütz."	Bonaparte and Keats d.
1822.	Raff and Franck b.	Shelley and Herschel d.
1823.	Reyer and Lalo b. Weber's "Euryanthe."	

A. D.	Musical Events.	Contemporary Events.
1824.	Viotti d. Bruckner, Reinecke, Smetana, and Cornelius b. Beethoven's Ninth Symphony.	Byron d.
1825.	Salieri d. J. Strauss b.	J. P. Richter d.
1826.	Weber d. Macfarren b. Mendelssohn's overture to "A Midsummer Night's Dream."	
1827.	Beethoven d.	
1828.	Schubert d. Bargiel b. Auber's "Masaniello."	
1829.	Gottschalk and Wm. Mason b. Gossec d. Rossini's "Wm. Tell." Berlioz's "Symphonie Fantastique."	
1830.	Rode d. Goldmark, von Bülow, Lassen and Rubinstein b.	July Revolution, F. William IV r., E.
1831.	Joachim and Jadassohn b. Bellini's "Norma." Meyerbeer's "Robert."	Hegel d.
1832.	Clementi d.	Goethe and Walter Scott d.
1833.	Hérold d. *Brahms* b. Donizetti's "Lucrezia Borgia."	
1834.	Boieldieu d. Benoît and Borodin b. Berlioz's "Harold in Italy."	Coleridge d.
1835.	Bellini d. Saint-Saëns, Cui, and Theo. Thomas b.	
1836.	Delibes b. Meyerbeer's "Les Huguenots." Mendelssohn's "St. Paul."	
1837.	Hummel and Field d. Jensen, Guilmant, Dubois and Balakirev b.	
1838.	Bruch, Barnby and Bizet b.	Victoria, r., E.
1839.	Rheinberger d. J. K. Paine, D. Buck, Gernsheim and Moussorgsky b.	
1840.	Paganini d. Svendsen, Tchaikovsky and John Stainer b.	
1841.	Dvorák, Chabrier, Nessler, Pedrell and Tausig b.	
1842.	Cherubini and Baillot d. Massenet, Audran, Boïto, Sullivan and Nordraak b. Wagner's "Rienzi."	

A. D.	Musical Events.	Contemporary Events.
1843.	Grieg, Hamerik and Sgambati b. Wagner's "Flying Dutchman."	
1844.	Rimsky-Korsakov, Selmer and Dr. Bridge b. Verdi's "Ernani."	Thorwaldsen d.
1845.	Fauré and Widor b. Wagner's "Tannhäuser."	
1846.	Bungert, Brüll, Hallén and Gilchrist b. Mendelssohn's "Elijah."	War between U. S. and Mexico.
1847.	Mendelssohn d. P. Scharwenka and Mackenzie b.	
1848.	Donizetti d. Kistler, Parry, Gleason, Malling and Duparc b. Schumann's "Genoveva."	Louis Philippe deposed; 2d Republic, F.
1849.	Chopin, Nicolai and Kreutzer d. B. Godard b. Meyerbeer's "Le Prophète."	Poe d.
1850.	X. Scharwenka, and Olsen b. Wagner's "Lohengrin."	Wordsworth and J. C. Calhoun d.
1851.	Lortzing and Spontini d. Blockx, V. Bendix, d'Indy and A. G. Thomas b. Verdi's "Rigoletto."	Turner and J. F. Cooper d.
1852.	Stanford, Cowen and Huber b.	
1853.	Nicodé, Sjögren and Foote b. Verdi's "Trovatore" and "Traviata."	Daniel Webster and Henry Clay d. Napoleon III Emperor, F.
1854.	Moskowski, Humperdinck, Chadwick and Tinel b.	Crimean War.
1855.	Chausson and Roentgen b. Gounod's "St. Cecilia Mass."	
1856.	Schumann d. Sinding, Taneiev and Martucci b.	Heine d. "Dred Scott" case, U. S.
1857.	Glinka and Czerny d. Elgar, Bruneau, Kienzl and E. S. Kelley b.	De Musset d.
1858.	Cramer d. Leoncavallo, Puccini, E. Smyth and van der Stucken b.	
1859.	Spohr d. Paderewski, Schjelderup and V. Herbert b. Gounod's "Faust."	Macaulay and W. Irving d. Italian War.
1860.	Mahler, Wolf, Franchetti and Enna b.	

A. D.	Musical Events.	Contemporary Events.
1861.	Marschner d. Arensky, Bossi, Loeffler, MacDowell and Albéniz b.	Lincoln p.; Civil War begins, U. S. Kingdom of Italy founded,
1862.	Halévy d. Debussy, E. German, Diepenbrock, Nevin b.	
1863.	Weingartner, Mascagni, Kaun, Pierné, Delius and H. Parker b.	Thackeray d. Lincoln's Proclamation of Emancipation, U. S.
1864.	Meyerbeer d. R. Strauss, d'Albert and Gretchaninov b.	Hawthorne and Charles Lamb b.
1865.	Ernst d. Sibelius, Glazunov, Nielsen and Gilson b. Wagner's "Tristan."	End of Civil War; Lincoln assassinated; Johnson p. U. S.
1866.	Nordraak d. G. Schumann, Rebikov, Satie, Dalcroze and Busoni b. Thomas's "Mignon."	Atlantic cable laid.
1867.	Mrs. Beach and Granados b.	
1868.	Rossini and Kjerulf d. Bantock, H. E. Gilbert and Schillings b.	
1869.	Berlioz, Loewe and Gottschalk d. Charpentier, Roussel and Pfitzner b.	Grant p. U. S.
1870.	Balfe, Moscheles and de Bériot d. Lekeu and F. Schmitt b.	Dickens and G. Sand d. German Confederation formed. Franco-Prussian War.
1871.	Auber, Tausig and Thalberg d. Converse, Hadley, Blech and Stenhammer b.	
1872.	L. Mason d. Hausegger, Perosi, Alfvén, Scriabin, D. G. Mason and R. V. Williams b.	
1873.	F. David d. Rachmaninov, Tcherepnin and Reger b.	J. S. Mill, Bulwer, Landseer and Agassiz d.
1874.	Cornelius d. Holst, Bittner, A. Oldberg, Schönberg, Suk and Metner b.	Charles Sumner d.
1875.	Bennett and Bizet d. Coleridge-Taylor, Montemezzi and Ravel b. Bizet's "Carmen."	Millet d.
1876.	J. Boehm d. Wolf-Ferrari, de Falla, J. Hofmann, B. Walter and J. C. Carpenter b. Brahms' First Symphony; Wagner's "Ring" at Bayreuth.	
1877.	Dohnányi, D. S. Smith, B. Fairchild and Aubert b. Saint-Saëns' "Samson et Dalila."	Hayes p. U. S.

A. D.	Musical Events.	Contemporary Events.
1878.	Holbrooke, Palmgren and Schrecker b.	W. C. Bryant d.
1879.	Jensen and H. Smart d. C. Scott, F. Bridge, J. Ireland and Respighi b.	
1880.	Ole Bull, Offenbach and Goss d. Pizzetti and Bloch b.	George Eliot d.
1881.	Vieuxtemps and Moussorgsky d. Enesco, Bartók and Myaskovsky b.	Garfield, p. of U. S., assassinated
1882.	Raff d. J. Powell, Grainger, Braunfels, Stravinsky and Malipiero b. Wagner's "Parsifal." Gounod's "Redemption."	Emerson, Longfellow, Rossetti and Trollope d.
1883.	Wagner, Flotow and Volkmann d. Szymanowski, Zandonai, Kodály and Casella b.	
1884.	Smetana d. Griffes and Vittadini b.	Carlyle d.
1885.	Hiller and Abt. d. Wellecz b. Dvořák's "Spectre's Bride."	V. Hugo and U. S. Grant d. Cleveland p. U. S.
1886.	Liszt d.	
1887.	Borodin d. Verdi's "Otello."	
1888.	Heller and Alard d.	Matthew Arnold d.
1889.	Henselt d.	Browning d. Harrison p. U. S.
1890.	Gade, Nessler and Franck d. Strauss's "Tod und Verklarung." Mascagni's "Cavalleria Rusticana."	Cardinal Newman d.
1891.	Delibes d. Prokofiev b.	Meissonier and J. R. Lowell d.
1892.	Franz, A. G. Thomas and Lalo d. A. Bliss, Honegger and Milhaud b.	Walt Whitman d.
1893.	Gounod and Tchaikovsky d. Goossens b. Verdi's "Falstaff." Dvořák's "New World Symphony." Humperdinck's Hänsel und Gretel."	De Maupassant and Tyndall d.
1894.	Lekeu, A. Rubinstein and von Bülow d.	O. W. Holmes and R. L. Stevenson d.
1895.	B. Godard d. Hindemith, Castelnuovo-Tedesco and Sowerby b. Strauss's "Till Eulenspiegel."	Huxley and Dumas fils d.
1896.	Barnby, Bruckner, Clara Schumann and A. Thomas d. Puccini's "La Boheme." Strauss's "Also sprach Zarathustra."	Lord Leighton and Mrs. H. B. Stowe d.
1897.	Brahms and Bargiel. d. Korngold b.	Daudet d. McKinley p. U. S.

	Musical Events.	Contemporary Events.
1898.		Gladstone and Burne-Jones d. War between U. S. and Spain.
1899.	Chausson and J. Strauss d.	Rosa Bonheur d.
1900.	Sullivan d. Elgar's "Dream of Gerontius."	Ruskin d.
1901.	Verdi, Benoît, Rheinberger, Stainer and E. Nevin d.	Queen Victoria d., Edward VII r., E. McKinley assassinated, U. S.
1902.	Jadassohn d.	Zola d.
1903.	Wolf and Gleason d. Elgar's "Apostles."	Whistler d.
1904.	Dvořák and Lassen d. Strauss's "Symphonia Domestica."	Russo-Japanese War.
1905.	Theo. Thomas d. Strauss's "Salome."	Bougereau d.
1906.	J. K. Paine and Arensky d.	Ibsen d.
1907.	Grieg, Brüll, Kistler and Joachim d.	
1908.	MacDowell, Wm. Mason and Rimsky-Korsakov d.	
1909.	Reyer, Albéniz, Martucci and D. Buck d. Strauss's "Electra."	Revolution in Turkey. Peary discovers No. Pole. Taft p. U. S.
1910.	Reinecke, Balakirev and Selmer d. Humperdinck's "Königskinder." Puccini's "La Fanciulla del West."	Tolstoi and Mark Twain d. George V r. E.
1911.	Guilmant, Svendsen and Mahler d. Strauss's "Der Rosenkavalier."	China becomes a republic.
1912.	Massenet, Coleridge-Taylor, Block and Tinel d. Strauss's "Ariadne auf Nazos."	*Titantic* disaster. Balkan War begins.
1913.	Dubois d.	Wilson p. U. S. End of Balkan War.
1914.	Sgambati d.	Great European War begins.
1915.	Goldmark, Leschetizky, Scriabin, Bungert and Taneiev d.	May 7. *Lusitania* sunk.
1916.	W. W. Gilchrist, Granados and Reger d. Pfitzner's "Palestrina."	
1917.		U. S. entered World War.
1918.	Boito, Cui, Debussy, Parry, P. Scharwenka and Sjögren d.	Nov. 11. Armistice signed.
1919.	H. Parker and Leoncavallo d.	
1920.	Bruch and Griffes d.	
1921.	Humperdinck and Diepenbrock d. Vittadini's "Anima Allegra."	Harding p. U. S.
1922.	Saint-Saëns and Pedrell d.	
1923.	A. Hamerik d.	Coolidge p. U. S.

	Musical Events.	Contemporary Events.
1923.	Gabriel Fauré d. Honegger's *Pacific 231* and *Le Roi David*. John Alden Carpenter's *Skyscrapers*.	Turkey becomes a republic. Tokyo destroyed by earthquake and fire.
1924.	Sir Charles Villiers Stanford d. Puccini d. Holst's *First Choral Symphony*. Respighi's *Pines of Rome*. Gershwin's *Rhapsody in Blue*.	Woodrow Wilson d. Greece becomes a republic. Photographs by telephone accomplished.
1925.	Erik Satie d. Hindemith *Kammermusik*. Sibelius Symphony No. 7, C major.	
1926.	Křenek's opera *Jonny Spielt Auf!*	Byrd flies to North Pole, and Amundsen flies across Pole to Alaska.
1927.	Stravinsky's *Oedipus Rex*. Deems Taylor's opera *The King's Henchman*.	Rhiems Cathedral completely restored. Lindbergh first to fly alone across Atlantic.
1928.	Ravel visits America. Ernest Bloch's *America Symphony*.	Hoover p. U. S. Treaty of Paris outlawing war. Graf Zeppelin crosses Atlantic.
1929.	Constant Lambert's *Rio Grande*.	U. S. Stock Market "Crash."
1930.	Stravinsky's *Symphonie de Psaumes*.	Universal economic depression. Last of army of occupation withdrawn from Germany.
1931.	D'Indy d. Chadwick d. Deems Taylor's opera *Peter Ibbetson*.	Spain becomes a republic.
1932.	Louis Gruenberg's opera *Emperor Jones*. Florent Schmitt visits America. Alban Berg's *Wozzek* (1922) given in America.	Roosevelt p. U. S. Japanese gain control of Manchuria. Rise of Hitler to power in Germany.
1933.	Siegfried Karg-Elert d. Blair Fairchild d. Henri Duparc d. Howard Hanson's opera *Merry Mount*.	N. R. A. undertakes control of private business. U. S. and Soviet Russia establish diplomatic relations.
1934.	Sir George Henschel d. Gustav Holst d. Frederick Delius d. Sir Edward Elgar d. Alfred Bruneau d. Franz Schreker d. Schönberg and Ernest Toch settle in America.	Austrian Nazi revolt — Chancellor assassinated. U. S. takes steps to end the profits in war.
1935.	Sir Alexander Campbell Mackenzie d. Sir Frederic H. Cowen d. Charles Martin Loeffler d. Stravinsky visits America.	

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